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FOLLOWS PAGE 66

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 12, 1993

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ON TOUR AT COLLEGE PALOOZA '93 2ND STAGE THIS SUMMER
WEEK 3 SEE THEM

Big Col Blitz Backs Barbra's 'Back To B'way'

BY IRV LIGHTMAN

NEW YORK—With claims by Columbia Records that dealers have pre-ordered more than 1 million copies of Barbra Streisand's new "Back To Broadway" album, the label is laying the groundwork to get those and



STREISAND

(Continued on page 87)

Adams, Russell Sets Share Summer Spotlight

BY CARRIE BORZILLO

LOS ANGELES—New albums by Oleta Adams and Brenda Russell are



ADAMS



RUSSELL

expected to be the premiere singer/songwriter releases of the summer. (Continued on page 79)

THE MUSIC OF JAPAN

FOLLOWS PAGE 66

Reggae's Historic Hot 100 Ride

BY LARRY FLICK

NEW YORK—With a historically unprecedented four singles simultaneously rising up the Hot 100 this week, reggae music is enjoying its greatest mainstream acceptance ever. And as the parameters of pop radio programming broaden to accommodate surging consumer interest in the enduring, expanding genre, several majors are stoked for a summer season filled with riddim-stepped releases.

Currently leading the pack is Big Beat/Atlantic band Inner Circle, which is climbing the top 10 with "Bad Boys," the theme from Fox-TV's hit series "Cops." Virgin's UB40 and EastWest artist Snow are now breezing through the top 40 with "Can't Help Falling In Love" and "Girl, I've Been Hurt," respectively. And building from a six-month grass-roots campaign is Big Mountain, whose debut single on Los Angeles indie Quality Records, "Touch My Light," is close to cracking the top half of the Hot 100.



INNER CIRCLE



BIG MOUNTAIN

These records come in the wake of recent releases by Chaka Demus &

Pliers, Shabba Ranks, Maxi Priest, Shynehead, Mad Cobra, and the Wailing Souls, each of whom has enjoyed varying degrees of success at top 40, urban, alternative, and club levels.

Despite its longtime ardent cult following, getting reggae music on the radio has been a continual test of commitment and persistence from the labels. Previous Hot 100 strides have been few and staggered, with Little Small's No. 2 aka success in 1984 with "My Boy Lollipop" being followed by Desmond Dekker and the Aces' No. 9 "Israelites" and Jimmy Cliff's No. 25

(Continued on page 81)

The Axiom Records Saga: An Alternative To Alternatives

BY ED CHRISTMAN

NEW YORK—Back in the mid-'80s, Bill Laswell was on his way to becoming

one of the hottest producers in the music business.

He cowrote and produced Herbie Hancock's "Rockit," and won a Grammy for a track on the keyboard player's following album. He forged bonds with the emerging hip-hop na-



COOPER, MORRELL



LASWELL

tion, working with the likes of Afrika Bambaataa, Fab Five Freddy, and Grandmixer D St. He was enlisted to produce part of Mick Jagger's first solo effort, as well as the album Yoko Ono recorded after the death of John Lennon. And he scored an alternative rock hit when he married the rap vocals of Bambaataa and the wailing of John Lydon in a rap/punk/metal track called "Time Zone."

But instead of continuing down (Continued on page 86)

TV Talent Bookers Emerge As Industry Power Brokers

BY ERIC BOEHLERT

NEW YORK—Video may have killed the radio star, but television programs are moving an awful lot of product these days. And suddenly TV talent bookers—those who decide who performs on what shows—have emerged as the music industry's newest set of power brokers.

"If you don't have a good relationship with these people, you

don't have a job," says the head of one major label's publicity department.

Among the most sought-after music bookers today are Bill Royce, co-producer of "The Tonight Show with Jay Leno," Sharon Olsson at "The Arsenio Hall Show," Jim Pitt at "Saturday Night Live," and Sheila Rogers at "Late Night with David Letterman."

Nearly every week, clear and (Continued on page 76)

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IN THE NEWS
Viacom, AT&T Launch
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PAGE 5



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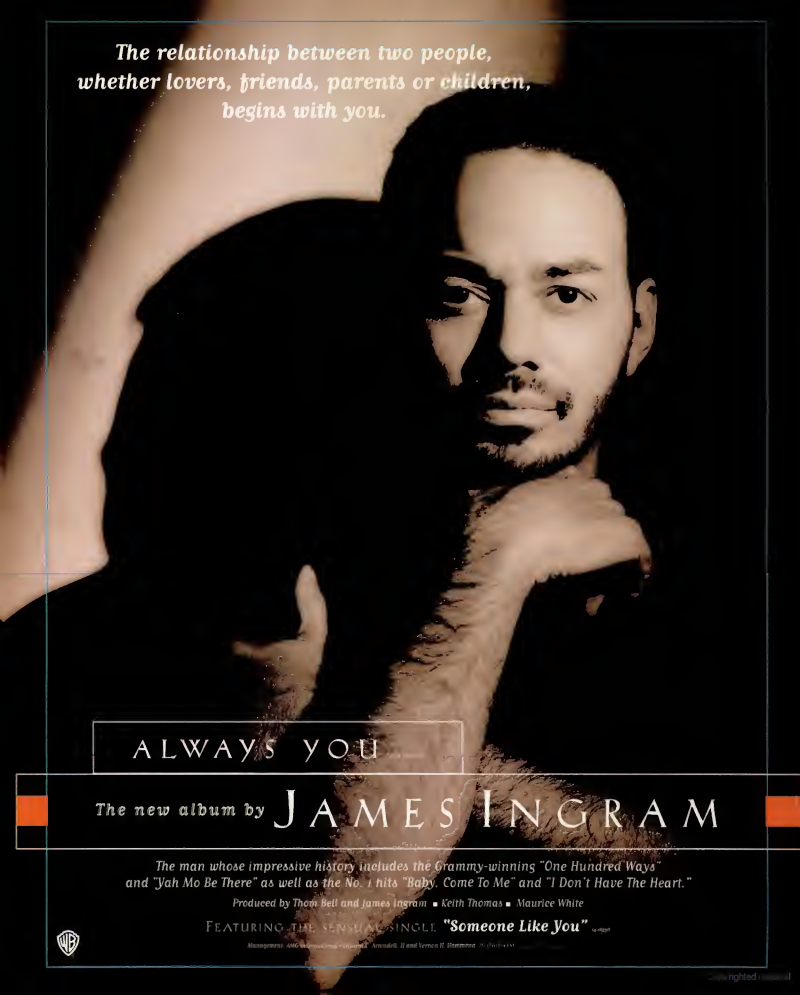


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Viacom, AT&T To Test Interactive Cable Video On Demand, MTV-Based Games Planned

■ BY DON JEFFREY

NEW YORK—Viacom Inc. and AT&T Co. plan to test an interactive cable system in California that will include instantaneous video on demand, interactive games based on MTV programming, and—possibly—direct buying of recorded music by viewers.

The companies say subscribers will be able to select a movie from an on-screen electronic guide and then receive it on their TV sets in about one second. Viewers will be able to stop, pause, rewind, and fast-forward films just as with a videocassette recorder. "You hit the button and Terminator 2 is on in less than a second," says AT&T spokesman Mark Siegel. He adds, "Our system is capable of handling thousands of titles, but initially it will probably be scores or hundreds."

Bob Meyers, VP of programming and development, says, "We may not want to get into the Blockbuster business and offer thousands of titles. We will look at the

returns [from early research]. There may be no need to stock a lot of titles. In the beginning, for the test, we're not looking to be everything to everyone."

Consumers using a remote-control device also may be able to select from the on-screen menu the music videos they want to watch. Viacom owns the MTV and VH1 music video channels.

In addition, a demonstration of the technology at a press conference June 2 showed that viewers might be able to order record albums by pressing buttons on their TV's remote control. The demo tape played videos of Atlantic act En Vogue and Columbia's Bruce Springsteen and showed how someone could order the Bow's "Human Touch" album on cassette or CD by using a PIN (personal identification number). But a Viacom spokeswoman said later that the demonstration was of the system's capability rather than of its implementation.

On selling music, Meyers says, "It's something we could do and might do."

We've talked to all the record companies about the possibility of doing this, and they're all interested."

A spokeswoman for Warner Music Group, parent of Atlantic, said she was unaware of "any direct approach" to the record company about selling its music in the cable test. A spokeswoman for Sony Music, owner of Columbia, said executives were unavailable for comment at press time.

The Viacom/AT&T test will take place in about 1,000 homes in Viacom's cable service area in Castro Valley, Calif., about 20 miles southeast of San Francisco. Programs are expected to be available by the second quarter of next year, and the test will continue for 15 months after that.

Viacom will be creating special interactive programming for the service based upon its own properties, which include MTV, Music Television, VH1, Nickelodeon, and Nick At Nite. Interactive full-motion video games that can be played by just

(Continued on page 85)

MIDEM To Hold Int'l Confab For Players In Multimedia Game

■ BY MARYLYN A. GILLEN

NEW YORK—Multimedia is coming of age, and the proof is in the putting on of an international conference devoted to the subject.

The MIDEM Organisation will stage the first International Illustrated Book and New Media Publishing Market (MILMA) Jan. 15-18, 1994, in Cannes, France. The companies from at least 12 countries, including Time Warner, Apple, IBM, Philips Interactive Media, and Sony Electronic Publishing, have committed to exhibiting, with more expected.

"I see this new multimedia conference and exhibition as different than any others on the same subject because it is global and the main focus is content," says Xavier Roy, chief executive of the MIDEM Organisation. "Obviously technology is very important in this new arena, but at MILMA the focus is on the content, not the hardware."

Toward that end, MILMA aims to bring

(Continued on page 85)

The Future Is Now At VSDA's Forward-Looking Display Booth

■ BY SETH GOLDSTEIN AND EARL PAGE

NEW YORK—The Video Software Dealers Assn. has enrolled the newest in entertainment formats and services, including state-of-the-art fixtures and preview systems, to prove to attendees of the 1993 convention July 11-14 in Las Vegas that they'll eventually have a lot more in their stores than prerecorded cassettes. Most notably, VSDA is planning a 4,000-sq-ft forward display area, called a "video store of the future multimedia pavilion," will showcase 12-15 companies expected to guide video retailers into the entertainment business of the next century. "We're going to have a mix of prototypes and product already available," says VSDA's Rick Karpel.

For the past several years, VSDA has been refining the perception that its members are Johnny-one-note retailers who will be lost in a world of hi-tech development, even though some already carry 16-bit games, CD-ROM, and the like. "We're making a statement," says associ-

ation president Brad Burnside, owner of Video Adventure in Evanston, Ill. "We want to give our attendees some insight into how our business will be evolving."

Burnside, helping organize the pavilion with convention chairperson Dawn Wiener of Home Video Plus in Austin, Texas, was not going to close the doors on additional exhibitors until he finished making the rounds of the Summer Consumer Electronics Show, held June 3-6 in Chicago. But VSDA is trying to limit the pavilion, which will be placed near the front of the Las Vegas Convention Center exhibit area, to products that exist at least in prototype.

"If they don't have a working model," says Burnside, aspiring exhibitors won't get display space. "We want retailers to have the hands-on ability to play with these things. Everyone is going to have a tangible, functioning idea. We want retailers to experience them." For that reason, he says, VSDA is holding up release of a full roster of pavilion exhibitors until after deadline. The stipulation may also mean

(Continued on page 85)

THIS WEEK IN BILLBOARD

SUN RA'S SHINING LEGACY

The May 30 death of Sun Ra, progressive jazz composer, keyboardist, and orchestra leader, was not so much a surprise as a sad reality to those in the music community who have come to love and respect the theatrical music. Jeff Levenson recounts the life of a legend and his many contributions.

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BETTER SHOP AROUND

Expansion, and not of the computerized kind, was in the air at the International Council of Shopping Centers annual meet last week in Las Vegas, as Blockbuster and Wherehouse broke the news that they plan to break ground on new retailing facilities. Other bigwigs, including Camelot Music and The Music Store Group, also viewed that retailing as what it will be around for a long time. Earl Page was on the scene.

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PRS Hung Out To Dry At Meeting Tries To Make Amends With Members

■ BY DOMINIC PRIDE

LONDON—A planned discussion of the failed PROMS computer project turned into an examination of the Performing Right Society's structural problems, and the open members meeting June 2 here.

The assembled songwriters and publishers heard the PRS Council admit they had been misled by the society's management, and the membership nevertheless lashed Council members for having done

too little too late.

Guy Fletcher, representing the Alliance of Composers Organization, told the meeting, "The culpability for PROMS rests with the Council."

By PRS Council chair Wayne Bickerton, the meeting kept returning to the question of how senior management, including former CEO Michael Freeguard, had not kept society's elected representatives informed over PROMS developments.

Trevor Littleton, publisher and attorney, made an impassioned plea for an independent auditor to liaise between council and management to avoid further such problems. "There is a long history of information which never received the council," he said.

The meeting was called in response to members' concerns over the failed PROMS database system, halted last year when it became apparent that the \$12 million project had serious design flaws (Billboard, Nov. 27, 1992). Conceived and approved in 1989, the system was to have saved \$4.5 million a year in administration costs; instead, some \$6 million was deducted from distributions (Billboard, May 29). In the last year, PRS lost its most senior management through resignation and retirement, including Free-

gard, deputy CEO Robert Abrahams, director of membership services John Billingham, and director of planning Marshall Lees.

Both former insiders and members pointed to the fact that middle management at PRS had tried to ramp more senior figures to problems with PROMS but had not succeeded.

When the council discovered the size of the mistake it was too late, said Littleton. "The Council sacked Freeguard but that does not absolve them from blame."

Shortly before the meeting, Abrahams issued a public statement in which he distances himself from the PROMS affair. Abrahams, who was refused access to the meeting, left the society in October 1992 and has remained silent since his departure.

However, Abrahams points out in the statement he was in no way connected with the decisions that led to PROMS, and that he "played a crucial role in bringing to the attention of the chair critical information about... the management of PROMS." Abrahams says he "fell out with Freeguard over [Abrahams'] request for access to documents relating to PROMS."

Yet, at the meeting, the whole structure of PRS, rather than individuals, was singled out for criticism. (Continued on page 79)

Savage Demise Affects Fate Of Bowie Album

LOS ANGELES—It is unclear what will happen to David Bowie's current album, "Black Tie White Noise," in the wake of the collapse of Savage's empire.

The entire 18-member staff of the company, save chairman and CEO David Mirman and his assistant, were let go May 27, although Mirman's office maintains that the company will continue to operate as an imprint or production company.

According to a spokesperson for Bowie, news of Savage's demise came as a shock to the artist and his management.

Since signing a distribution deal in 1991 with BMG, Savage's biggest hit to date has been the Bowie album, which entered The Billboard 200 April 29 on No. 39. The album, however, slid down the chart in the following weeks, where it stands at No. 168.

Among those laid off were label president Mousab Khorma, VP/GM marketing and promotion Gor-

don Anderson, and director of urban promotion and marketing Ron Resnick. In addition, six field staff members were let go.

A spokesperson from BMG had no comment on the situation. It remains unclear whether another BMG-distributed label will pick up the Bowie album.

Savage's minor chart successes include Gene Love Jerebel's "Heavenly Bodies," which reached No. 40 on the Heatseekers chart Feb. 6, and Jon's "Savage," which reached No. 40 on the R&B and dance charts.

In 1990, Savage had a hit single with Soho's "Hippychick," which was licensed to A&M before the label signed a distribution pact with BMG.

CRAIG ROSEN

Trade Groups Petition Gov't To Punish Pirates

■ BY BILL HOLLAND

WASHINGTON, D.C.—A coalition of U.S. trade groups, including the Recording Industry Assn. of America, asked the Clinton administration to take action against piracy. The U.S. Trade Representative, Mr. Kantor June 1 to cut favored-nation trade status to six countries because of widespread piracy and inadequate copyright protection.

In a related development, Kantor announced that Brazil, Thailand, and India will be under close scrutiny for possible trade sanctions due to their once-warmed status.

The petition by the International Intellectual Property Alliance to remove the six countries from favored-nation status comes because Cyprus, Egypt, El Salvador, India, Turkey, and Venezuela enjoy U.S. trade benefits while allowing more than \$500 million in annual losses to U.S. companies because of rampant piracy and do-nothing enforcement policies, said the Washington-based group.

IIPA asked the USTR to deny the countries the benefits of the Generalized System of Preferences program, benefits that totaled \$93 million last year.

"These countries cannot continue to take unfair benefits to one hand while stealing from us with the other," said IIPA executive director Eric Smith.

While several of the countries have initiated updated copyright law, most are not up to international standards. (Continued on page 81)

gation, and the whole structure of PRS, rather than individuals, was singled out for criticism. (Continued on page 79)

Gotham Pictures Says It's A Good Time To Move Sell-Thru

NEW YORK—GoodTimes Home Video is using its recently formed Gotham Pictures division to do more than move high-priced rental titles.

That had been the chief reason for creating the venture (Billboard, Feb. 20), but "rental division is a misnomer," says Gotham executive VP Martin Weinstein. "My mission is also to bring all the GoodTimes titles, including sell-through, to specialty stores through two-step distribution."

New York-based GoodTimes, a powerhouse home video supplier to mass merchants, has never been successful selling to the specialists who have always doubted the quality of its cassette duplications in the four-hour LP mode. Their preference is two-hour standard play, also a GoodTimes option.

The company had given distributor Ingram Entertainment an exclusive opportunity to break the ice with specialty stores more than a year ago,

but that deal was canceled when Gotham was formed. Now, Weinstein claims, the company has access to all the major video distributors.

Gotham's first releases include one rental and two sell-through titles. Gotham will have a television documentary, "Madonna Exposed," in (Continued on page 85)

JVC Files Suit Against Calif. Vid Duplicator

■ BY SETH GOLDSTEIN

NEW YORK—JVC, stepping up its legal offensive against violators of its VHS duplication patents and logos, has filed its first breach-of-contract suit against a video duplicator. The defendant is Diamond Entertainment Corp., an Anaheim, Calif., company.

Until now, court actions were restricted to fighting companies such as Vaughn Duplication Services and VHS Motion Picture and Video Laboratory, which had signed JVC licensing agreements (Billboard, May 8). They were brought to court for violating JVC patents and infringing on the use of the VHS trademark. Diamond had been duly authorized since mid-1991, according to the JVC brief filed May 7 in the U.S. District Court in New Jersey, but stopped duplicating VHS tapes in late 1991. JVC terminated the license at the end of March, after providing 60-day notice, and demanded that it for at least \$400,000 in damages when Diamond "continued its manufacturing and sales activities." Unpaid royalties also are being sought; the suit, including 10% interest, is "substantial." (Continued on page 65)

Billboard Album Charts Feature New Sales Awards

LOS ANGELES—Beginning with this issue, Billboard introduces two new information-at-a-glance sales awards on its three major album charts. The new awards highlight the titles showing the most growth each week on The Billboard, Top R&B Albums, and Top Country Albums charts.

One of the new sales awards, Greatest Gainer, is designed to put on each chart that shows the largest growth in unit sales over the previous week. The other, called Pacesetter, highlights the title that shows the largest percentage sales gain. In those weeks where the Greatest Gainer has the largest unit growth and percentage gain, the Pacesetter will be awarded to the title with the

second-largest percentage increase.

Greatest Gainer and Pacesetter awards are based on data provided by SoundScan, which estimates U.S. music sales by tracking point-of-purchase transactions at retail locations representing more than 70% of the music marketplace.

To make way for the new sales awards, Billboard has eliminated the Top 20 Sales Mover and Power Pick designations.

Also new to The Billboard 200, Top Country Albums, and Top R&B Albums is a designation for Heatseekers graduates. The Heatseeker Graduate designation will appear on a title the week that its artist is removed from the Heatseekers chart. Acts graduate from Heatseekers

when any career album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums charts, or the top five of one of Billboard's other popular-format album charts.

"We think the Greatest Gainer and Pacesetter features will give our readers added insight as to which albums experience the hottest sales increases, while the Heatseeker Graduate indicator will help draw attention to the growth that developing acts enjoy," says Geoff Mayfield, Billboard's associate director of charts/retail.

Also new to this issue: The Hot Shot Debut is now indicated on The Billboard 200, Top Country Albums, and Top R&B Albums charts. This marks

the first time the top R&B and country debuts are highlighted on The Billboard 200, the Hot Shot Debut replaces the Top Debut designation.

There is one additional change affecting all of Billboard's asterisk chart. Prior to this week, an asterisk next to a title's catalog number indicated that the title is unavailable on vinyl LP. But, in response to the diminishing availability of the LP configuration, the asterisk now indicates those albums that are available on LP.

In the same week that Billboard makes significant changes in its radio panels for the Modern Rock and other charts (see story, page 72), and Hot 100 Spotlight, page 79).



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Artists & Music

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Psyched About 'PsychoDerelect.' Atlantic co-chairman/co-CEO Doug Morris, left, compliments Pete Townshend on his upcoming album, "PsychoDerelect," which is due out June 15 and features the single "English Boy." Townshend met with Morris in Atlantic's New York headquarters.

EMI Group Plans To Capture Essence Of 'Jazzmatazz'

■ BY HAVELOCK NELSON

NEW YORK—The EMI Records Group has organized a lengthy international marketing and promotion campaign that will reach across age and genre demographics in support of "Jazzmatazz Volume 1," an album that fuses live jazz with hip-hop beats and rap rhymes.

The campaign, which kicked off several months ago as the set was being recorded, was led with a pre-release press effort. The album was released May 18, and the company is aiming its marketing efforts straight at retail, while its promotional strategies will have an international and multifaceted scope.

Every aspect of the thrust will emphasize "the essence" of the project, says EMI Records Group's president and CEO, Daniel Glass. From its packaging to the music inside, "Jazzmatazz Volume 1" is a total concept, "an experimental fusion of jazz and rap," according to its "book," Gurr, from the rap duo Gang Starr.

The album's jacket, a photo of

Gurr blowing smoke over a vintage microphone, recalls those from Blue Note's heyday during the '50s and '60s. "We really wanted to get the imaging down, make it reflect the sensibilities of the music," says the label's VP of marketing, Jane Berk.

The songs feature Gurr in a jazz-rap synthesis with jazz musicians Donald Byrd, Roy Ayers, Ronny Jordan, Courtney Pine, Branford Marsalis, and Zachary Bayles. Acid-jazz singers Carleen Anderson, DC Lee, and N'Des Davenport and French rapper MC Solaré also appear.

EMI shipped 107,000 units of "Jazzmatazz Volume 1," according to Glass. Its first single, "Loungein," which spotlights Byrd on keyboards and trumpet, dropped commercially April 19. A video for the track was lensed by director Spike Lee and has been added to The Box, BET, and MTV, among other outlets.

The album is a "very cool, very special record," says EMI Records senior director of rap Lindsay Williams. Gurr's manager, Patrick Moxey, of Empire Management,

Benatar At Beginning Of 'Rainbow' Label Sees No End Of Potential Singles

■ BY PAUL VERNA

NEW YORK—Pat Benatar prefers to describe her new Chrysalis Records album, "Rainbow,"—which many perceive as a return to her rock'n'roll roots—as a creative progression that began in 1979 with her breakthrough rock'n'roll hit, "Heartbreaker," and continued through her recent blues project, "True Love."

"Because it is rock'n'roll, this record wouldn't have happened without the blues album," she says. "To me, it's just moving forward."

According to Benatar, "True Love" was a necessary departure from "10 years of doing the same thing." She likens the experience to a state of am-

nesia, "where you wake up knowing enough to know where you're going, but without all the baggage you were carrying around before."

The reinvented band—Benatar, husband/guitarist/collaborator Neil Girardo, bassist Frank Linx, and drummer Myron Grombacher—already is enjoying the fruits of its labor, thanks to the explosive success of the new album's first single, the visceral rock track "Everybody Lay Down." In its third week on the Album Rock Tracks chart, the single stands at No.



BENATAR

7 with a bullet.

Neil Lasher, senior director of album promotion for Chrysalis/EMI Records Group, says he expected a strong chart performance for the song based on early reactions from radio programmers.

"When I first started traveling around the country talking about Pat I was told that some of her older stuff wasn't being played anymore, and that the blues album was not relevant," he says. "Then I started playing people 'Everybody Lay Down' and they literally wanted to grab the tape from me."

Energized by the success of "Everybody Lay Down," Chrysalis has big plans for "Gravity's Rainbow."

(Continued on page 79)

U2 Re-Inks With Island; 9th Album To Bow July 6

NEW YORK—U2, busy gearing up for the July 6 release of its hotly anticipated "Zooropa" album, has just renegotiated its recording agreement with its longtime label, Island Records.

According to a June 2 press release from Island's parent company, PolyGram Holding Inc., U2 and Island have signed a six-album contract for an unspecified amount. It was not clear at press time whether "Zooropa" is part of the new agreement or the old one.

Sources familiar with the record say it includes some novel elements. Johnny Cash sings lead on a new, original song on the album, with U2 singer Bono backing him up. At press time, tentative titles for the new track included "The Wanderer" and "The Treacher."

Other songs on the upcoming U2 project—which evolved from a four-

cut EP to a full-length album—are described by sources as "moody" and "more dance-oriented" than previous material.

In an interview with Irish paper Hot Press, Bono describes the album as a "melodrama" ("trip") inspired in large part by the work of cyberpunk author William Gibson, as is Billy Idol's forthcoming "Cyberpunk" project (Billboard, May 8).

U2's U.S. press agent, Paul Wasserman, says recording was completed May 14 in Dublin. A total of 20 tracks were committed to tape, of which 10 wound up on "Zooropa."

According to Wasserman, the album was produced by Brian Eno, Flood, and U2 guitarist the Edge, who sings lead on three vocals.

A PolyGram representative would not discuss the value of the new project. (Continued on page 79)

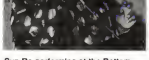
Sun Ra Leaves Radiant Legacy Of Progressive Jazz

■ BY JEFF LEVENSON

NEW YORK—For most of five decades, Sun Ra was a mere footnote in music journals; now, looking back on his career, it appears probable that some jazz history books will devote chapters to him.

The jazz composer, keyboardist, and orchestra leader who flaunted a mystical persona that was equal parts musical perspicacity and show business, died May 30 at Princeton Baptist Medical Center in Birmingham, Ala. He was 79 and had been suffering the effects of a stroke, for which he had been hospitalized since last October.

Sun Ra's theatricality often



Sun Ra performing at the Bottom Line in New York, February 1989. (Photo: Chuck Pulin)

masked what was a genuine contribution to the development of big band jazz. He and the members of his band (known variously throughout his career as the Arkestra, (Continued on page 58)

Peace Together Benefit Comes Apart

■ BY THOM DUFFY

LONDON—The indefinite postponement of the Peace Together benefit concert that had been scheduled for May 29 at King's Hall in Belfast highlights the difficulties activists in the music industry face in dealing with a divisive political issue close to home.

The show, which Peter Gabriel was to have headlined, was postponed May 27 following a string of events that included Gabriel's decision to withdraw from the concert. Additional benefit shows are to be held June 5 in Dublin and June 28 in London were expected to go on as scheduled at

press time.

Peace Together evolved out of the friendship between Ali McMorrie, a native of Belfast and former member of the group Stiff Little Fingers, and Robert Hamilton, drummer for the Irish band the Fat Lady Sings who grew up in Dublin, both now living in London. They decided they would use music to help young people escape the spiral of violence in Northern Ireland, and, last fall, announced the formation of the Peace Together Trust, a nonpolitical, nonsectarian initiative.

Their ambitious plans originally called for fund-raising through the

three concerts in Belfast, Dublin, and London, as well as a benefit single and video. In addition, an album is set for release June 28 on Island Records featuring Sinéad O'Connor, Gabriel, and many others from the Irish and U.K. music scene (Billboard, Oct. 10, 1992).

The decision to cancel the Belfast concert followed a harrowing series of events in the preceding week: the bombing of the concert hotel in Belfast in an IRA attack unrelated to the benefit; the withdrawal of financial backing by Wonderland, the Belfast promoter, due to insufficient ticket

(Continued on page 80)

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BMG International Eyes \$2 Billion Sales Year

■ BY DOMINIC PRIDE

BOCA RATON, Fla.—BMG International is on course to hit sales of \$2 billion this year, president and CEO Ron Gassner told the company's assembled managing directors here.

And with strong releases from U.S. labels Arista and RCA, the group looks likely to maintain its momentum for the coming fiscal year.

Concluding the company's international managing directors conference, May 24-28, Gassner said that including distribution revenue, the fiscal year ending June 30, 1993, likely will see the company reach the \$2 billion mark outside the U.S., moving some 14% from last year's high of \$1.76 billion. Including its U.S. operations, BMG expects to reach sales of \$2.8 billion.

U.S. repertoire, particularly Arista's Kenny G and Whitney Houston, figured strongly in BMG's international surge this year, while the recovery in the fortunes of the RCA label, notably with SWV, Bruce Hornsby, and David Bowie, also played their part.

Billed as "Charting The Future," the conference was aply named, noted senior VP A&B/marketing Helms Henn, with BMG holding international rights to albums occupying the top three positions and the No. 8 slot on the week's Billboard 200, as well as features on the top 10 of the Hot 100 (Billboard, May 29).

Arista president Clive Davis promised more of the same in the coming quarter, while more Houston singles from the "Bodyguard" soundtrack, as well as material from recent signings such as Toni Braxton. Davis praised those "believers" in Kenny G, who has produced worldwide sales of 20 million in his fourth-album career. Included in the praise were Latin American senior VP Ramon Segura, Sany's executive VP Jose Maria Camara, and Korean managing director Seung Do Park.

In addition to product presenta-

tions, BMG and its affiliated labels rolled out their talent for the managing directors in showcases, notably new catch Joan Armatrading, signed to BMG International. Live performances from BMG Classics' piano virtuoso Evgeny Kissin, Imago Records' Aimee Mann, and Private Music jazz pianist A.J. Croce showed the depth and breadth of repertoire within the group's labels and joint-venture partners.

A demonstration from John E. Greenberg of software company Ion was among the most avidly discussed parts of the conference. Ion showed off its CD-ROM-based interactive software, which allows users to edit their own video of the David Bowie single "Jump They Say" from five separate sources of raw footage from the original video.

Among the 100-plus attendees were managing directors of BMG's new subsidiaries in Africa, Venezuela, and Eastern Europe. Joint-venture partners present included Giant Records' Irving Azoff; Terry Ellis of Imago; Private Music's Ron Goldstein; Anne Robinson of Windham Hill; Zoo's Lou Maglioli; and Logic Records' Luca Anzilotti, Matthias Matsson, and Michael Munzing. Also present were BMG Music Group chairman and CEO Michael Dornemann and Monty Media chief Monty Lutzner.

BMG Music Publishing president Nick Firth outlined ways in which the record companies and publisher could work more closely together. He said BMG Publishing would continue to "find them, sign them, keep them eating, and get them record deals" but noted many of its songwriter acts, such as House Of Pain and France's MC Solar, were signed to other record companies. "Why sign them when they could be signed to BMG?" asked Firth, who said the publishing operation was due to gross \$107 million this year, up from \$35 million five years ago.

(Continued on page 79)



Soul Of Gold. Prior to the taping of Soul Asylum's "Unplugged" concert for MTV at Sony Music Studios, the band received gold plaques commemorating sales of its label debut, "Gravy Dancers Union." Soul Asylum is scheduled to set off on MTV's "Alternative Nation" tour Wednesday (9). Shown in back row, from left, are Columbia's Kid Leo, Judy McGrath, creative director, MTV, John Cannell, senior VP of talent and artist relations, MTV; Columbia's Don Jenner; Andy Schuch, senior VP of music programming and promotion, MTV; band member Grant Young; Danny Heaps, the band's manager; band members Dan Murphy, Karl Mueller, and David Finer; and the band's Sony Music, Michele Anthony, and Tommy Motola. In bottom row, from left, are Columbia's Benji Gordon, Nick Cucci, and Mark Ghunier; Rick Krim, VP of talent and artist relations, MTV; and Bill Sullivan, the band's road manager.

Blockbuster Heralds New S. Calif. Concert Venue

LOS ANGELES—Blockbuster Entertainment will continue its tradition of launching its facilities on a grand scale when it opens its latest concert venue near San Bernardino, Calif.

The \$15 million facility, known as the Glen Helen Blockbuster Pavilion, is located inside a regional park about one hour east of downtown L.A.

The facility eventually will hold 65,000 and is unique among venues in the U.S., says Allen B. Flexer, president/CEO of the Phoenix-based Blockbuster subsidiary Amphitheater Entertainment Corp.

"Everyone says state-of-the-art this and state-of-the-art that, but this [facility] is different and unique in that we have the intimacy of an amphitheater, but the abil-

ity to go to stadium-size shows," Flexer says.

So far, the venue has managed to attract several platinum-selling acts, including Poison (July 6), Lynyrd Skynyrd (July 7), and Def Leppard (July 9), in what a Blockbuster press release terms as "preview concerts." According to Flexer, the term has irritated some of the talent. "When they started putting the first shows together, we did not realize the magnitude of the names" so the term "preview concerts" was used on some early publicity releases, says the venue's publicist, Stuart Zangle.

The Glen Helen Blockbuster Pavilion joins the company's two other concert venues in Phoenix and Charlotte, N.C.

Garth Brooks, 'Bodyguard' Top May Cert List

■ BY CHRIS MORRIS

LOS ANGELES—Garth Brooks' "No Fences" and "The Bodyguard" soundtrack album moved into August company in the May certifications from the Recording Industry Assn. of America.

Released in 1990, the album, certified for sales of 10 million last month, joins just eight other albums currently standing at that level: AC/DC's "Back in Black," Def Leppard's "Hysteria," M.C. Hammer's "Please Hammer Don't Hurt 'Em," Prince's "Purple Rain" soundtrack, the "Dirty Dancin'" soundtrack, Guns N' Roses' "Appetite For Destruction," Lionel Richie's "Can't Slow Down," and Elton John's "Greatest Hits."

"The Bodyguard," certified for sales of 3 million units in May, becomes one of the five best-selling soundtrack albums of all time. The Whitney Houston vehicle joins "Saturday Night Fever" (11 million), "Purple Rain" (10 million), "The Bodyguard" (10 million), and "Grease" (8 million) at the top of the heap.

Two other 1992 releases, Billy Ray Cyrus' "Some Gave All" and Eric Clapton's "Unplugged," continued to rack up sales last month, reaching 7 million and 6 million, respectively.

Latin star Jon Secada and rapper Dr. Dre notched their first multi-platinum releases for "Jon Secada's Double Chronic," both of which went double-platinum.

Van Halen extended its solid-platinum track record with "Live: Right Here, Right Now," the group's 10th album to be certified for sales of 1 million.

First-time million-sellers were R&B group SWV, for its RCA debut "It's About Time," and adult alternative keyboardist Ray Lynch, for his 1994 release "Deep Reflection."

Rap act Naughty By Nature had (Continued on page 40)

RECORD COMPANIES. WEA Corp. in Los Angeles promotes Gregory Askley to senior VP of credit and Alan Shapiro to VP of music sales. They were, respectively, VP of credit and director of national sales.

Jean Garber is named VP of urban promotion for Hollywood Records in Los Angeles. He was VP of R&B promotions at Zoo Entertainment.

Barbara Zipperman is appointed VP of business and legal affairs at Interco Communications Inc. in Los Angeles. She was senior VP of business affairs at Atlantic.

Sony Music promotes Sandy Lorenzo to director of marketing services, East Coast, in New York and Christine Schultz to director of marketing services, West Coast, in Los Angeles. They were, respectively, associate director of marketing services, East Coast, and associate director of marketing services, West Coast.



ASKEY

SHAPIRO

GARBER

LORENZO

SCHULTZ

LEE

GOLDEN

GILBERT

Coast.

Karen Lee is promoted to national director of promotion, East Coast, for I.R.S. Records in Boston. She was regional director of promotion for the I.R.S. label.

Bob Golden is named national director of marketing and promotion for Red Bull Records, an independent label distributed by Sony Music in New York City. He was national talent director at the Blue Note jazz club in New York.

Jerry Gilbert is named GM of Bainbridge Records in Los Angeles. He

was director of the classical department at Mobile Fidelity Sound Lab.

Christine Wolff is promoted to New York publicity manager for Warner Bros. Records. She was assistant to the VP of publicity.

Gene Boyer is named national promotion director at Par Records. He was promotion assistant at Virgin Records.

Windham Hill/Hill Street Records in Palo Alto, Calif., names John Vernell national promotion manager and Joanne Brown national publicity manager. They were, respectively,

marketing director for Forest Inventures and director of publicity at BMG-distributed Milan.

Bruce Hartley is promoted to coordinator, media and artist relations for Mercury Records in New York. He was administrative assistant.

DISTRIBUTION. Unit Distribution promotes Denise Fanelli to regional branch manager/West Coast in Burbank. Art Patterson to regional sales manager/Southern California in Burbank, and Mike Khouri to regional sales manager in Boston. They were,

respectively, regional sales manager/Southern California, sales representative/Southern California, and senior account executive in Albany, N.Y.

PUBLISHING. Meredith Stewart is named director of publishing at Curb Music Publishing in Nashville. She was GM of Col Mims Music.

Lynn Green is appointed manager of creative services at MCA Music Publishing/Nashville. He was professional manager of Tom Collins Music Corp.

Cole's New Set A Smooth Segue And Elektra Keeps Mktg. Ball Rolling

■ BY CRAIG ROSEN

LOS ANGELES—Natalie Cole wants her fans to know that her new album, "Take A Look," due June 15 from Elektra Entertainment, is much more than a rehash of her 1991 multiple-Grammy-winning, 8-million seller "Unforgettable."

"I didn't stay in the same place," Cole says. "There is a progression to this album."

Elektra senior VP/Gen David Bither concurs, noting that while the album "continues on one level to explore the kind of great songwriting that 'Unforgettable' did," the new album has a much broader range of material.

Bither adds that "Take A Look" is a priority release for Elektra—perhaps its top priority for the year. The success of "Unforgettable" had Cole "stuffed," while 18 months of touring to support the album left her exhausted.

"I was working my butt off," says Cole. "It was great, I'm not complaining, but after that I told myself that I would never work like that again, because it almost killed me."

While on the road, Cole vowed to take six months off before starting the new album, hoping to spend time with her family, yet she didn't get off the road until early December—just before she had to start laying the groundwork for "Take A Look."

Although she didn't even discuss the follow-up to "Unforgettable"—an album featuring Cole performing songs



NATALIE COLE

made famous by her father, Nat King Cole—until January 1983, she had a plan.

"What I discovered most about the 'Unforgettable' album was not only did people love the fact that I was doing my father's music, they loved the fact that I was doing this kind of music," she says. "I found out there was an audience that likes this kind of music."

"I thought it wasn't a bad idea to continue to do this kind of music with just a little more variety."

That plan was fine with Elektra. Bither says the overwhelming success of "Unforgettable" serves as an ideal set-up for "Take A Look."

"A lot of the work in marketing this record was done in marketing the last record," Bither says. "Suddenly, Nat"

(Continued on page 27)



The Lady Meets And Greets. Diana Ross, center, meets with execs at a party celebrating the release of her new album and longform video, "Diana Ross... The Lady Sings." From left are Motown Records CEO/president, Jherri Bruns, PolyGram Diversified Entertainment president John Scher, Ross, PolyGram Holding COO/president Eric Kronfeld, and his wife, Katie Kronfeld.

Sire Widens Westerberg's Reach With Solo Debut

■ BY CATHERINE APPELFELD

NEW YORK—Paul Westerberg had been imagining life before the Replacements long before the band imploded two years ago. So it isn't surprising that his solo Sire/WB debut, "14 Songs," finds him reveling in newfound musical freedom.

"I was winning to write a song—a



PAUL WESTERBERG

rock or a ballad—that I thought was good, and do it regardless of someone else's opinion of it," says the Minneapolis-based singer/songwriter of his final years fronting the critically acclaimed, commercially ambivalent outfit. "I got to the point where I thought, 'I was the best judge of my own material.'"

The material on "14 Songs," in stores June 15, spans the gamut of Westerberg's creative oeuvre, from distinctly Replacements-esque first single "World Class Fad" to hard-rock "Silver Naked Ladies" to gentle ballad "Runaway Wind" to a demo version of "Black-Eyed Susan" recorded in Westerberg's kitchen.

As Michael Hill, Warner Bros.' associate director of A&R, East Coast, puts it, "It's got everything you want, and everything you don't want, which I think is fitting for Westerberg."

Another thing the album has going for it, according to Hill, is a friendlier environment at radio than most of the Replacements in the '80s. "I think the times have caught up with him," (Continued on next page)

'Rhythm & Blues' Bash A Historic Event; Waller Welcomed; Tongue-Tying Titles

MUSCLE SHOALS, MEMPHIS, AND MIAMI Meet Manhattan: There was plenty of power per square inch at Knott and Atlantic Records' May 27 party to toast the release of "Rhythm & The Blues: A Life in American Music," legendary producer/record exec Jerry Wexler's autobiography written with David Ritz. Wexler's former partner Art Erbe was there, as were several other label honchos, and so were luminaries such as Ed Bradley of "60 Minutes," producer Bob Thiele, and singer Teresa Brewer. Billboard's Chris Morris praised the book to the skies in his review in the May 28 issue, but I'd go one step further and suggest the book be mandatory reading as a history lesson for anyone born post-1950 and as a recollection for anyone around during the actual events.

Elvis Costello accurately said, "Writing about music is like dancing about architecture"; however, Wexler's descriptions of what he helped make part of the American popular landscape are so beautifully described that it makes the reader fall in love with the songs all over again. And, Wexler, who wrote for Billboard from 1947-51, sums up the journalistic experience perhaps better than anyone I've ever known: "I already knew how to form a grammatical sentence, but Billboard taught me to write a lead and paragraph with precision; soon I was using semicolons." What more could you want?

AT THE SAME PARTY, we caught up with Robert James Waller, who, as we wrote two weeks ago, has signed with Atlantic. This guy's had some year: His first novel, "The Bridges of Madison County," has been on the best-seller list for more than six months, Steven Spielberg has optioned the movie rights, and now the author's in the studio with Art Mardian cutting his first album. In a not-too-surprising tie-in, the July release will feature several of Waller's original tunes, as well as songs mentioned in the book such as "Tangerine" and "Autumn Leaves." And in what must be some kind of a record, Atlantic Group co-chairman/CEO Doug Morris says the label made the deal with Waller in 12 minutes.

THE UNBEARABLE WEIGHTINESS OF TITLES: Has anyone else noticed the incredible number of obsequious album titles coming our way? At least Arrested Development's "3 Years 6 Months 4 Days In The Life Of..." made sense once the group explained it was the length of time it took to get signed. But can anyone explain the following titles? Terence Trent D'Arby: "Symphony Or

Damn (Exploring The Tension Inside The Sweetness)"; Fishbone: "Give A Monkey A Brain ... And Hell Swear He's The Center Of The Universe"; Gumbe: "Droppin' Soulful H2O On The Flyer"; P.M. Dawn: "The Bliss Album ... (Vibrations Of Love And Anger And The Ponderance Of Life And Existence)" or Digable Planets: "Raunchy (A New Refutation Of Time And Space)." Don't any of these guys know there's a fine line between cleverness (and pretension)? Kind of makes you miss Chicago's method of simply numbering their albums, doesn't it?



by Melinda Neuman

THIS AND THAT: Freddy Johnston has signed with Elektra Records; in the meantime, Bar None has just released an EP by Johnston stop. Tom Jones has signed to Interscope ... Johnny Cash has signed with Def American and is working on an album with producer Rick Rubin ... Paul McCartney's June 1 concert, at Charlotte, N.C.'s Blockbuster Pavilion, will be broadcast live on Fox Television Network and stop. Among the best are Bear Bili: a paper scroll on which people can write their own personal messages to Bill Clinton (after every show, the scroll will be sent to the White House); the Cyber Pit: an area composed of 10 computer keyboards networked together (users can call up the day's events, as well as connect messages relayed to an electronic bulletin board above the main stage); and, in conjunction with the United Nations' designation of 1988 as the "Year Of The Environment," the show organizers have commissioned five Native American artists to paint a 400-foot tapestry depicting the last 500 years of Indian history. The tapestry will travel from site to site.

simulcast nationally by Westwood One ... Spread Eagle and MCA Records have parted ways ... Capitol Records duo Charles & Eddie is no longer represented by Hit & Run Management ... Steve Miller started his summer tour June 4 in Minneapolis. The outing is in support of his new Sire/Polygram/EMI release, "Wish River" ... New Model Army kicks off its U.S. tour June 15 in Philadelphia. The band's latest album, "The Love Of Hopeless Causes," is on Epic Records ... The Intentional Managers Forum will hold its first meeting in the U.S. July 20 as part of New York's New Music Seminar. The Forum debuted in the U.K. in 1992, attracting more than 400 managers who debated a wide range of topics.

LEAVE IT TO THOSE wacky people organizing the Lollapalooza '88 tour to come up with some great activities for the Lollapalooza Village that is set up at each concert stop. Among the best are Bear Bili: a paper scroll on which people can write their own personal messages to Bill Clinton (after every show, the scroll will be sent to the White House); the Cyber Pit: an area composed of 10 computer keyboards networked together (users can call up the day's events, as well as connect messages relayed to an electronic bulletin board above the main stage); and, in conjunction with the United Nations' designation of 1988 as the "Year Of The Environment," the show organizers have commissioned five Native American artists to paint a 400-foot tapestry depicting the last 500 years of Indian history. The tapestry will travel from site to site.

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ARTIST DEVELOPMENTS

DEVELOPING DEVILS

Amid the roar created by the current crop of alternative-rock acts, the song's the thing that could make the Devils stand out from the pack.

That's the thinking at Capitol Records, which signed the quartet, led by Colin Devlin and his brother Peter. "Colin has a wonderful, captivating, atmospheric voice and a great sense of melody. I think that's their strongest suit," says Jeremy Hammond, VP of artist development.

With this record, which reverberates through the band's debut album, "Drift," and first single "I Knew That," was honed at the brothers' home studio in Dublin and refined with producer Malcolm Burn at Daniel Lanois' Kingsway Studio in New Orleans and George Martin's Air Studios in London.

"With this record we really just tried

to be current but at the same time make something that would have a lasting value," says Colin Devlin, the band's primary singer, songwriter, and resident philosopher. "A lot of records now are very much a trend and a couple years later they're not really very relevant."

For the band, which also includes guitarist Larry Hogan and drummer Joey Pleaff, making a relevant record meant being true to the reflective attitude inspired by the life in Dublin without coming off as a derivative of that other band from Ireland. "If you played in a jazz trio, you'd be compared to U2 if you were from Ireland," says Devlin. "It's ridiculous."

While Hammond agrees that "it is inevitable there will be comparisons to other Irish artists," he feels the Devils' sound stands on its own. To introduce the band stateside, the label brought the Devils to the U.S. in February for a heavy-duty round of press and showcases in New York and Los Angeles.

In July, the Devils will embark on an eight-city tour of major U.S. cities. Hammond says plans also call for the band to return to the States in September, possibly in a support slot.

Regardless of commercial success, the brothers Devlin say one of their greatest accomplishments was proving to their parents they could in fact make a living making music. Devlin even

jokes about making the band more of a family affair.

"Our older brother loves music too. Maybe we could be like Depeche Mode and get him in the band. They have this guy now who is in the band but really doesn't do anything except all the business stuff," he says of one of his favorite groups. "We'll get him in and he can sit there with a cap on and play keyboards."

CATHERINE APPLEFIELD

KADISON CONQUERS

Joshua Kadison is not yet accustomed to the hype that goes with being on a major label. As he listens to a press release supporting his SBK/EMI Records Group debut, "Painted Desert Serenade," that compares him to the likes of Harry Chapin and Jim Croce, he lets out a quick, nervous laugh.

"I haven't dealt very much with the industry, so I'm not really sure how to react to some things like this," he says. "It's great that my label is so into the record. But comparisons are not the issue for me. Actually, I feel more bonded and influenced by the writers of the '30s and '40s, like Cole Porter and Gershwin. But more than anything else, I am interested in whether or not I've made a record that people will like."

Enthusiastic AC radio acceptance of *(Continued on page 19)*

THEY'RE PLAYING MY SONG

Chris Isaak often will pull out an old cover like *Bo Diddley's "Diddley Daddy"* for his live shows; however, when he gets into the studio, the pompadour singer usually sticks with his own compositions. "because if I don't do them, nobody will ever hear them." But on his latest album, "San Francisco Days," Isaak puts his own spin on "Solitary Man," Neil Diamond's 1966 hit.

Edited by Peter Cronin

"I chose 'Solitary Man' because my mom is a big Neil Diamond fan. So, not only do I get to do a great song, but my mom thinks I'm out of the pizza parlor and into the mainstream. I'm legitimate now," says Isaak. "I've always liked the lyrics. Anybody who rhymes 'paper ring' with 'part-time thing' is OK by me. It's funny, but people have come up to me and said, 'Neil Diamond, he's kind of square.' Well, anybody who wrote for the Monkees could never be square, and I get the feeling that Neil doesn't give a damn. Wherever he plays, it's like, 'How many people will it hold? OK, book me for two weeks.' ... There's a horn section in the middle [of Diamond's original version] that does that 'Hawaii Five-O' riff. I always thought that Neil may have been hinting, in a very subliminal way for those of us hip enough, that McGarrett was a solitary man. It's a musical clue that he left there. He's kind of like the Nabokov of music."



ISAAC

"Solitary Man" was written by Neil Diamond and published by Tallyrand Music Inc. (ASCAP)



THE DEVILS: Peter and Colin Devlin.

SIRE WIDENS WESTERBERG'S REACH

(Continued from preceding page)

says. The label shipped "World Class Fad" to alternative-rock and adult album alternative outlets last week, and the track will hit album-rock stations this week.

Westenberg has done a little catching up himself. During the two years since the Replacements split up, he sobered up and took inventory of his personal life.

He also helped score the film "Singles," which included writing and performing the rock hit "Dyslexia Heart," a task that served as a bridge to his solo album. "I wasn't ready to sit down and make a full record and spend two months, and it allowed me to do what I do and not have the pressure of making a big work of art," he says.

When it came time to record "14 Songs," Westenberg found himself in a quandary over what to include. "At first I wanted to make it very flippant, very shallow, very humorous, so it would almost irritate more people who thought I was holding back because I didn't want to come out with a songwriting record," he says. "I wanted to just go in and see what happened and, in essence, I got everything I wanted."

His intense desire to write faster earlier, he continues. "For some, [the recording process] was very liberating because I'd left them unfinished. And some of them, quite frankly, I had finished at home and by the time it came to record them I couldn't recapture the feeling I had when I wrote them so I basically whipped up three or four more."

In contrast with his Replacement recordings, the latter-day tunes, "World Class Fad" included, were literally banged out during recording sessions

with co-producer Matt Wallace (Replacements' "Don't Tell A Soul") in New York and San Francisco. "I'd always wanted to do that in the studio and I... we never did."

Admittedly, though, some aspects of recording were difficult. Describing sessions in which he tried to teach his backing band—including drummer Brian MacLeod and Ian McLaughlin on piano—his songs in just a few days, Westenberg says, "I'm not the best teacher. I'm like, 'Well, this part goes like this and make up the rest.' The Replacements did that well. They used to know from my facial expressions or body movements what I wanted. I'm not used to telling people what to do."

Westenberg will be embarking on a U.S. club tour this summer, a prospect that finds him in excited, if a bit philosophical. "There will be good nights and bad nights and people will still probably call out for songs that I don't remember. But I'm ready, I'm ready."

Hill sees the possibility for Westenberg to broaden his fan base. "I think for people who may have been afraid of or put off by the Replacements, they may be more open because Paul Westenberg isn't repressed in the same thing to them," he says. "Some of the goofier moments that would never have made it onto a Replacements album are here."

Westenberg has his own theory of why "14 Songs" emits a more positive vibe. "It dawned on me that I finally brought my guitars and equipment up to the first floor," he says. "I've always recorded and written in the basement, and this is the first batch of songs that were written actually looking out the window."

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ARTISTS IN ACTION

BON JOVI

Wembley Arena, London

AS THE BAND MATES in Bon Jovi bounded upon the stage of Wembley Arena for the second of three sold-out shows here May 16, and a pyrotechnic blast and the anthemic opener "I Believe," the crowd barriers were packed with screaming young girls who base for these Jersey rockers.

But look again. At this tour stop, a preview of the show Bon Jovi will bring back to the U.S. beginning June 25 in San Diego, most of the audience members were in their 20s and 30s. These fans grew up with Bon Jovi, beginning with its massive 1986 breakthrough, "Slippery When Wet," and its 1988 follow-up, "New Jersey," taking to heart the act's platinum-plated hooks and the uncomplicated sentiments of songs like "Livin' On A Prayer." They have stayed loyal because Bon Jovi has grown up with them, as evidenced by the more somber song-writing on "Keep The Faith," released by Jamco/Mercury in the U.S. Phonogram is releasing it and PolyGram affiliates worldwide.

While "Keep The Faith" has not ignited The Billboard 500 as its predecessors have, the album already has sold more than 5 million units worldwide. And front man Jon Bon Jovi, once the upstart, younger brother of the Jersey rock fraternity, seemed far less sure and more confident than ever as he led his band mates through a two-hour-plus set of Saturday-night, good-time rock, from vintage hits such as "Wild In The Streets" to "I'll Sleep When I'm Dead" from the current album.

The band—Bon Jovi, guitarist Ritchie Sambora, bassist Alec Jon Such, keyboardist David Bryan, and drummer Tico Torres—created a sound both buoyant and tough and built for rock arenas. Jon Bon Jovi demonstrated, particularly on a capella intro to "Bed Of Roses," that his voice has developed well beyond a hard-rock wail.

And that was just as well, because as he and the band swept through the rock drama of songs such as "I'll Be There For You," "Blaze Of Glory," and the show-stopping new single "I These Arms," it had a lot of old friends singing along.

THOM DUFFY

ETTA JAMES

Peabody's Down Under, Cleveland

ON HER FIRST CLEVELAND visit in 11 years, the power was with Etta James but the stamina wasn't. On a domestic tour behind "The Right Time," her powerful Jerry Wexler-produced Elektra debut, James was in fine vocal form on this date. Too bad she performed for only a shade over an hour.

The 1995 Rock and Roll Hall of Fame inductee served up a terrific "I Sing The Blues," an excitingly vulgar "Breaking Up Somebody's Home" and a sexy rendition of Jimmy Hood's "Baby When You Want Me To Do It" that had all 450 audience members rocking.

A prestigious date for Peabody's, a venerable venue in the Flats entertainment district, the show drew an audience as diverse as the musical palette painted by James and her aptly named Roots Band, a hellaciously versatile

eight-piece backup group.

James served up blues, rock, and wily eccentric pop. Battered by guitarist Bobby Murray and Josh Sclar, and anchored by her son Donto on drums, former Robert Cray bassist Richard Cousins, and the churchy keyboards of Dave Matthews, she ruled it on "I'd Rather Go Blind," the Reed tune, and several other tunes.

"Damn Your Eyes" was explosive pop, seguing easily into "Besame Mucho," a showcase for James' vocal prowess. When it threatened to become a persiflage of her own sentimentality, Pardi's inspired flamenco-style guitar rescued it. And as if that weren't enough, James followed up with Otis Redding's surprised "One More Day," stretching the tune from blues to bolero and bringing the house to a high place.

Unfortunately, the elevation didn't last. James, whose voice spans baritone

(Continued on next page)

Everything Old Is New For Contemporary Pop Fans

WHEN THE PAST IS NEW: Words & Music has no argument with the decision by recording academy NARAS to make old hit songs ineligible for the song-of-the-year Grammy category. New songs made public for the first time during the Grammy eligibility period or those that have no meaningful track record deserve a special place in the Grammy sun against the occasional hit revival of a previous winner or venerable oldie. And if an oldie becomes a hit again it still is a candidate for prestigious linkage to the im-

mortal past. The contemporary music revolution is such that any pop music fan under 35 or so who doesn't have a broad taste in popular song likely will identify a song like "Dancing In The Dark" as a Bruce Springsteen creation rather than the title of the lovely 1981 romantic evergreen written by Arthur Schwartz & Howard Dietz. (Song titles can't be copyrighted, of course, yet one could go court on the basis of unfair competition, claiming that a new song with a title shared by another with a strong public identity is taking illegal advantage of success.)

But when most of the public has little or no recognition of the earlier title, where does the factor of unfair competition come into play? There are many other similar examples of this, so it's ironic that when a 40-year-old hit like "Unforgettable," as revived by Natalie Cole, wins as song of the year, the new recording serves as an introduction to the song for millions. It is seen as a newcomer by younger pop fans, who are not likely to be tuning into radio stations that play hits from another era. "Everything Old Is New Again," as the nostalgic '70s copyright by Carole Bayer Sager & Peter Allen put it.

TWO HEAVENS TO JURY? A federal judge in New York says that Warrant may well have infringed on another group's song, but he has denied summary judgment against the defendants and wants a jury to settle the matter. A group known as Attles and a management company used members of the hit group, among others, charging that Warrant's 1985 hit "Heaven" was a steal from a song written earlier by them with the same title. And, indeed, judge John S. Martin found that the two songs share a common chorus, with the melody, the words, and the phrasing being

completely identical... In denying summary judgment, however, Martin noted that "... a reasonable jury might not necessarily agree" with the court's conclusion. "This issue is better left to the trial of fact, who will also have an opportunity to evaluate the credibility of the expert witnesses." The Warrant version of "Heaven" is published by Virgin Music.

TOP 10 STREAK: Interscope Music chief Ronnie Vance notes that the recently established unit of the label of the same name has a top 10 streak

of six weeks on two titles by writer/producer Brian Murphy, as recorded by RCA act S'W. The songs are "Weak" and "I So Into You."

ANGEL'S SUMMER Circuit: Broadway Angel has six more releases of east albums in July, its next to last release in a planned CD return of catalog shows and soundtracks. They are Ralph Blane's 1952 "Three Wishes For Jamie," Arthur Schwartz & Dorothy Fields' 1954 "By The Beautiful Sea," the London cast album of Lionel Bart's 1963 "Oliver!," Richard Adler's 1961 "Kwamina," the 1964 revival of Vernon Duke & John Latouche's "Cabin In The Sky," and Lee Pockes and Anne Crosswell's 1964 "Tovarich."

ON THE SUBJECT of old shows—this one's been running off-Broadway since its opening in 1960—there's a sparkling new recording of "The Fantasticks" on the DRG label. It's a New York studio recording sung in English by a cast that played Japan last year. The writers, Tom Jones (book & lyrics) and Harvey Schmidt (music), have cast roles the former repeating his original part as the Old Man and the latter at the piano. Added to the album is "A Perfect Time To Be In Love," written for the 30th anniversary touring production (1990) and sung by Jones.

PRINT ON PRINT: The following are the best-selling books from Warner Bros. Publications: 1. Led Zeppelin Complete, Vol. 2. 2. Eagles Greatest Hits. 3. Neil Young, Harvest Moon. 4. James Taylor, New Moon Shine. 5. The Bodyguard, Original Soundtrack.

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BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	Wausau Stadium Wausau, Wis.	May 11	\$1,034.94 (\$134.46) \$49.75 / \$25.75	37,400	Nels Out Entertainment Personnel Concert Prods.
ELTON JOHN	Orlando Arena Orlando, Fla.	May 2-4	\$948.50 \$25.50	16,232 two shows	Music Prods.
NEIL DIAMOND	The Pyramid Memphis	May 25	\$207.525	19,743	Optima Presents
BOB MACKEY	O'Keefe Centre for the Performing Arts Tulsa, Okla.	May 15-22	\$201.66 (\$131.58) \$54.01	13,527 15,300 three shows	Concert Prods. International Amuse
MORDECHAI	Sydney Entertainment Centre Sydney, Australia	May 19-23	\$252.541 (\$40.52) \$44.50	13,079 22,000 two shows	Trading Post Agency
ALBUQUERQUE	Star Plaza Theatre Marshall, Tex.	May 19-23	\$244.204 \$26	7,299 10,200 three shows	In-house
CLYDE BUCK SWINARD MELISSA JOHNSON	Shoreport Amphitheatre Marshall Heights, Mo.	May 21	\$264.573 \$50 / \$24 / \$15	16,573 13,861	Contemporary Prods.
STING	Kiafori UMO Lakeland Forest Glenview, Ill.	May 25	\$154.784 \$27.50 / \$24.75 \$21.25	6,617 10,000	Beaver Prods.
ALAN JACKSON MELISSA JOHNSON	Mark Ellis Arena Tulsa, Okla. Marshall Heights, Mo.	May 22	\$138.880 \$50 / \$25	4,200 10,000	Larry Merg
ROCK MELISSA JOHNSON	The New Free Theatre Clarksville, Tenn.	May 29	\$108.347 \$18.34	13,540 13,500	Deas Palace Productions

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ARTIST DEVELOPMENTS

(Continued from page 19)

the se's first single, "Jessie," indicates Kadison is well on the road to connecting with people. Produced by Rod Argent and Peter Van Hooke, as well as David Kershenbaum, "Painted Desert Serenade" is filled with confessional ballads conveying an intense intimacy with spare arrangements that focus on Kadison's delicate voice and fluid piano lines.

"Most of my songs are real stories about my life," he says. "These are real people and experiences that I've gathered over the years. Listening to them in this context makes me feel naked in a good way. When the record was done, it was weird. It was like I had no real control over the songs anymore."

Kadison comes to this project with several years' experience as a traveling saloon singer and piano player. Born in California's Hollywood Hills, he started writing songs when he was 12 years old. At 16, he hit the road in search of life's answers after the death of his mother. Almost immediately, Kadison began playing in various bars around the country, living and working in cities such as Nashville, Dallas, and Santa Barbara, Calif. "All of that time on the road was great therapy for me," he says. "It strengthened my soul and focused my songwriting—however corny that sounds."

Kadison eventually caught the ear of SBEK A&R representative Brian Koppelman, who initially signed the artist to a publishing agreement. "From the first batch of songs he sent me, I knew that we were dealing with potential pop standards," he says. "As got to know Joshua, it became clear that we had to do an album."

Five months after securing his publishing deal, Kadison was on a flight to London to begin recording with Argent and Van Hooke. Kershenbaum was later brought in to

do some additional mixing and cut a couple of songs. In the interim, Smokey Robinson decided to record "When A Woman Cries," one of the strongest and most romantic tunes on "Painted Desert Serenade," on his last album, "Double Good Everything."

"You know, I still haven't met Smokey," Kadison says. "The idea is so intimidating to me. I truly believe that some of my idols should stay that way. I don't want to risk being disappointed."

LARRY FLICK



Aggressive Signing. Priority Records executives welcome Engines Of Aggression after the band's signing to the label's rock and alternative division. The band's first album, "Speak," is due out in June. Shown, from left, are band member Craig Dollinger, Priority division VP/GM Jeff Neiben; band members Rik Schaffer, Bulldog, and Tripp; Priority executive VP Stephen Drath; and in-house counsel Andrew Shach.



JOSHUA KADISON

ARTISTS IN ACTION

(Continued from preceding page)

and alto, was on stage too briefly.

But even though she didn't favor the crowd with the encore it so loudly demanded, Jarama was well worth seeing. A mover and a shaker from a time when music could change the world, she can drop your heart to the floor. When she did, all was forgiven. CARLO WOLFF

POPULAR UPRISINGS

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Hip-Hop Diplomacy. Rap artists Ed Lover, left, and Doctor Dre, right, hosts of "Yo! MTV Raps," compare notes with Henry Kissinger at a reception at New York's Russian Tea Room announcing the White Nights International Cultural Festival of St. Petersburg, to be held June 17-21 in Russia. The festival will feature concerts (including a performance by Lover and Doctor Dre), theater, ballet, fashion shows, a memorabilia auction, and gala dinners with Russia's political and business leaders.

Paris Clears Career Confusion Collaboration Clicks On Island Release

■ BY LARRY FLYNN

NEW YORK—It's funny how a baby can change your perspective. For Island/PLG chanteuse Mike Paris, the birth of her daughter, Monet, has completely changed the way she approaches her career.

Besides pushing back the recording of her third album, "Whisper A Prayer," by two years, her pregnancy provided some of the creative focus needed to formulate what appears to be her long-desired commercial breakthrough. "I Wanna Hold On To You," the set's first single, is quickly picking up urban radio adds, and is starting to move up Billboard's Hot R&B Singles chart.

"I think if you listened to my last album ['Contribution'], you will de-

teet a little confusion, which was how I felt about my life and career, actually," she says. "There was so much mayhem, so much tugging and pulling. But there was something in the experience of having my daughter, and in being free to take the time to truly consider where my life was heading. It was so positive. It gave me the clarity to decide on the kind of album I wanted to make."

Enter pop/urban hit machine Narada Michael Walden, who produced several cuts and penned a couple of songs with Paris, including the first single. "It was important that this album had some of the hard, soulful grit of my other records, but it also needed a clean quality that's accessible to a lot of people. Narada has the vision to make that happen."

Although diehard fans of the more dense, jazz-dance tone of Paris' past efforts may view the connection between her and Walden as commercially calculated, the singer asserts that it was their instant spiritual bond that made the collaboration work. "First of all, there is noth-

ing wrong with wanting to share your voice with the world. If I didn't want successful records, I would just sing in the shower. But beyond that, Narada and I found a common ground to vibe on. He's taught me so much about the craft of making music."

Also contributing tracks to "Whisper A Prayer" are Terry Brittan, Rod Temperton, and Jon Lind. As a result, the material ranges from radio-ready jams like "I Never Felt Like This Before" to jazz-ified ballads like "Love Keeps Coming Back."

Paris is in the middle of an extensive personal appearance tour of U.S. radio, retail, and video outlets. BET and The Box already have added the clip supporting "I Wanna Hold On To You," which was directed by Mathew Roelston. A later summer concert tour is under consideration—particularly in light of the rave reviews she has garnered following performances at assorted special events.

"It's a joy being on the road again after so long," Paris says. "It's an especially hard life for a solo artist. With a band, you have each other to lean on. I'm totally on my own. I guess, in the end, it strengthens your character, and teaches you to be self-sufficient."

PARIS

Pushing Artists To The (Cutting) Edge Mainstream R&B Stuck In A Rut Of Romance

This week's column was written by David Nathan, a Los Angeles-based contributor to Billboard.

TALKIN' LOUD & SAYIN' SOMETHIN'. In my many conversations with Billboard's former R&B editor, Janine Medams (now with Arista Records), I would often bemoan the absence of cutting-edge music from the upper echelon of mainstream R&B artists. Alas, the situation remains unchanged for most mainstream artists. But now there is a new generation of R&B acts attempting to be innovative and to deal with the realities of life in the '90s.

After more than a few years as a music journalist, I've had the privilege of experiencing firsthand the impact of more than a few legendary creators through thought-provoking lyrics, so forgive me if I was a little nostalgic.

In particular, the '70s gave rise to some of the most meaningful music ever produced in R&B. It's hard to forget the importance of artists like James Brown, Marvin Gaye, Stevie Wonder, Curtis Mayfield, Maurice White, George Clinton, Sly Stone, and the Isleys, and their willingness on an individual basis to challenge the status quo.

While there were female artists (such as Aretha Franklin) justifiably considered R&B icons in the '70s, Millie Jackson stands out as the one woman who didn't toe the "party line" regarding her music. While social conditions and philosophical issues weren't necessarily atop her agenda, she certainly brought a new perspective to male/female relationships.

As producers and writers, Kenneth Gamble and Leon Huff addressed social and spiritual issues through their work with the O'Jays, Harold Melvin & the Blue Notes, and other acts at Philly International. And although considered less mainstream, artists like Gil Scott-Heron, Donny Hathaway, Leroy Hutson, and Mute, through a trio of much-underestimated albums for Epic, made their mark by dealing with a variety of topics.

In the '80s, Michael Jackson and Prince were virtually alone in continuing the tradition of lyrical diver-

sity in black music. And, while the established leaders of mainstream R&B steadfastly have refused to deal with anything other than love, sex, and relationships as subject matter since the '80s began, rap and hip-hop have emerged as vehicles of expression for everyday people's concerns.

While R&B's established upper crust (encouraged by A&R executives and producers equally afraid to step outside the comfort zone) still churns out love songs by the bucketload and radio insists on playing them, the illusion persists that the buying public is only interested in escapism. Forgive the cynicism but what, one might ask, has (romantic) love got to do with the social crises that beset the nation and the world? At least we could count on some of the aforementioned artists to provoke thought, inspire, give hope, and uplift us in what Benny Hattaway once so eloquently called "Tryin' Times."

And, while every R&B artist is not duty bound to deal with issues outside the illusory, idealistic, and unrealistic approach taken to relationships in most mainstream R&B, how about something with an edge from some of R&B's long-established leaders?

PUSHING THE CREATIVE ENVELOPE. Since we can't (yet) count on a cutting-edge musical approach by most of R&B's kings and queens, it's left to newer acts, seemingly with less fear, to stretch the boundaries. Among those to be applauded for doing just that: Caron Wheeler, with her second EMI album (released in January), mentioned a couple of weeks ago and worthy of another plug: Tony! Toni! Toné!, confirming their status as a cutting-edge band with the "Sons Of Soul" set; and P.M. Dawn, drawing from a variety of sources for samples for the "Bliss" album (including Joni Mitchell and Roy Ayers) and refusing to be pigeonholed despite little response at R&B radio.

More notables: New Mo'Jazz singer Foley, a former Miles Davis sideman, integrates jazz, serious funk, and hip-hop on his '77 Years Ago... album, unafraid to deal with issues like AIDS (via "If It's Positive").

(Continued on page 35)

**The
Rhythm
and
the
Blues**



ARTIST DEVELOPMENTS

SHOCKING CULTURE

With its colorful and groovy blending of jazz, funk, dancehall reggae, rock, and soul, and its distinctly oddball sensibility of humor and trippy, subliminal lyrics, its San Francisco-area duo Papa's Culture will be a challenge for Elektra Records to market. Danny Kahn, Elektra's senior director of product development, admits this, but says that because "the barriers of genres are being broken down every minute," Papa Blake and Harley White—the two Univ. of Southern California graduates who comprise the act—stand a good chance of being "discovered and understood" by radio programmers and fans alike.

"Their music is fresh, and listening to it is a real discovery," Kahn says. "Red Hot Chili Peppers and Pearl Jam once had the same problem of breaking barriers, too." No doubt, Papa's Culture would love to join that elite company.

"The biggest misconception about us is that people ain't gonna get our music," says guitarist and lyricist Blake, who has been a singer and dancehall reggae toaster since he was 14. "But we have a cross-section of people that all break who like it."

Perhaps that's the very first single, "Swim"—a bright, mellow jazz-funk-reggae number in which Blake portrays a nudist lobbying for cleaner waters—was shipped to a



PAPA'S CULTURE: Harley White, Papa Blake.

cross-section of formats, including college/university, urban, and adult contemporary stations. "We've sent a five-track sampler which includes 'Swim' to formats where people usually have open ears," Kahn says. "The response has been pretty good. Programmers are usually pressured into finding a song which fits their station's format. This album is so diverse, though, that each song can fit into a particular format."

Kahn isn't kidding. Take "Toes," for example, a cool Miles Davis-esque jazz cut about a foot fetish. Or "Who Is Mack Daddy Love," a breezy, funky, satirical caricature of a sleazy lounge lizard with a gangster lean. Or "Muffin Man," a Beatlesque

(Continued on page 35)



TERRI ROSSI'S RHYTHM SECTION

AT THE TOP: Last week's top three titles on the Hot R&B Singles chart remain in place this week, although unblemished. "That's The Way Love Goes," by Janet Jackson (Virgin), makes a sizable gain in airplay points and returns to the top of the R&B Monitor chart. It ranks No. 1 at 12 stations. "Weak," by SWV (RCA), experiences a decrease in airplay points, yet "I'm So Into You," the previous single, which has been on the monitor chart for 23 weeks, moves back into the top five. "Whoopin' (There It Is)," by Tag Team (Life), jumps hard and moves 15-4. It increases 44% in airplay and 67% in sales points. "Whoopin'" has top 10 airplay at three stations: WQOK Raleigh, N.C., KTOV Tulsa, Okla., and WWVZ Charleston, S.C. "Who! There It Is," by 95 South (WRAP), makes an incredible comeback and leaps up 10 places to No. 18. It moves 10-8 in rank on the single sales chart. Whoopin' and whootin'—where will it all end?

COOKIN', SMOKIN', BURNIN': There's always something new in the world of music, and Billboard chart managers like a little razzle-dazzle, too. Take a look at the Top R&B Albums chart. Boy, do we have some features for you. Each week, the chart now will reflect the Hot Shot Debut and three brand-new features. First, there will be the "Greatest Gainer," which will highlight the album that shows the largest increase in sales over the previous week. The "Pacesetter" award will reflect the album that has the largest percentage increase in points over the previous week. And the final feature, "Heatseeker Graduate," will help all of our readers who are faithful watchers of the Heatseekers chart. Now you can watch your favorite specialty charts and see the titles that have matured and therefore graduated from the "Heatseekers" chart (see story, page 6).

PATTERNS PREVAIL: "How You Get A Record Deal," by Big Daddy Kane (Cold Chillin'), drops backward off of a bullet on the Hot R&B Singles chart, despite fairly strong airplay increases. This week's single sales fall off drastically, as Kane fans put their money down for "Looks Like A Job For..." which debuts on at No. 9 on the Top R&B Albums chart.

TUNES FROM THE GHETTO: Which Southwest label releases a lot of rap music (hint, hint) and has a very special project on tap? The new act will feature five blind rappers. Please, baby, baby, promise me they won't call them the Five Blind Boys. It would be only too easy, considering the name of the label's most successful act.

VINYL STILL COUNTS FOR SOMETHING: "I Wanna Do It," by Marvin Sease (Jive), appears on the "Bubbling Under" chart at No. 17. The criterion to enter the chart is that a song must have at least one of the six possible single configurations available for sale. Jive produced a vinyl 7-inch, primarily for juke box operators. Therefore, "I Wanna Do It" is now an eligible single.

IT'S A B THING: There are two double-sided singles listed on the Hot R&B Singles chart. Each record has both songs on all configurations and radio play is split. L.L. Cool J's "Pink Cookies" combines with "Back Seat Of My Jeep" and moves up 85-66; Ye-Yo's "IBWIM" with "My Crewin'" (EastWest) gets flipped and "The Bonnie And Clyde Theme" takes the lead. It moves up 96-73.

BUBBLING UNDER™ HOT R&B SINGLES™

THIS WEEK LAST WEEK PEAK POSITION	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK PEAK POSITION	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.



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Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING JUNE 12, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	1	1	1
1	1	—	JANET JACKSON	WAGON RIDER (12/15/92)	2
*** No. 1 ***					
2	2	—	*** HOT SHOT DEBUT ***	2	2
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95	95	—	1	1	1
96	96	—	1	1	1
97	97	—	1	1	1
98	98	—	1	1	1
99	99	—	1	1	1
100	100	—	1	1	1

Albums with the greatest sales gains this week. * Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with multi-platinum status indicated by a number following the symbol. † Denotes initial LP. ‡ Available. Most tape prices, and CD prices for MCA and BMG discs, are suggested retail. Tape prices marked EG, and all other CD prices, are equivalent prices, which are projected from wholesale price. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Newcomer Graduates are titles imported from Publishers this week. © 1993, Billboard® Communications, and SoundScan, Inc.

Independent National Distributors, Inc.

CRDI-BIG STATE-MALVERNE

Salutes the

PLATINUM SINGLE

"Dazzey Duks" by Duice on

Independent National Distributors, Inc.

CRDI-BIG STATE-MALVERNE

Salutes the

PLATINUM SINGLE

"Knockin' Da Boots" by H-Town

GOLD ALBUM

"Fever for Da Flavor" by H-Town on

LUKE RECORDS



Good Company. Producer Charles Wallert, who recently finished work on "After All It Said And Done," the new O.C. Smith album for Triune Records, is flanked by songstresses Miki Howard, left, and Cherelle during a celebration in Wallert's honor at Chasen's in Beverly Hills.

ARTIST DEVELOPMENTS

(Continued from page 21)

adaptation of a real-life spell of delirium experienced by White's 92-year-old grandfather. And then there are the sampled, spoken-word interludes about religion sprinkled throughout the album.

So just who and what influences this group, anyway?

"We like Jimi Hendrix, Charlie Parker, John Coltrane," Blake says. "We appreciate all music."

"Even 'Sesame Street' has an influence on us," the Jamaican-born White says. "And like Dr. Seuss, we invent characters, like on the song

'Bronze,' where we have 'Mr. Suah!'

In that song we sing about homelessness, racism, and mental illness in different verses."

The duo, which plays with a five-piece backing band, has been woodshedding in venues in northern California, where its fan base is. Next month, it will embark on a larger tour to increase visibility for the rest of the country. A big stop on the tour will be July 10 in Manhattan, where the group will open for the Ohio Players at the Central Park SummerStage.

GIL GRIFFIN

PUSHING ARTISTS TO THE (CUTTING) EDGE

(Continued from page 21)

while she's now a seasoned recording artist, Janet Jackson is still very much a part of the young breed, living proof that trying something different each time out is what true artistry is all about. "Janet," sounds nothing like "Rhythm Nation," which itself was musically and lyrically on another level from "Control." Few artists we know would have Kathleen Battle and Chuck D. as special guests on one album!

Continuing the quest for a new approach, artists with first albums due shortly include family group the Steele's (Elektra), whose first effort is a scintillating R&B set with a gospel edge; US 3 (Capitol), a British outfit that is advancing the fusion of jazz and hip-hop by using the Blue Note catalog as the resource for samples; and Get Set V.O.P. (Polydor), whose project "Voice Of The Projects" melds classical samples with rap. Of course, it remains to be seen just how supportive radio will be in introducing these acts to consumers.

AN UNFORGIVABLE Omission:

In our survey of top female artists with product out or due this year (Billboard, May 29), we left out a woman whose legendary vocals have made her one of R&B's all-time stars. Mavis Staples, a soul sister by anyone's definition, has finished

her second album for Prince's Paisley Park label. Tentatively (but appropriately) titled "The Voice," it's due for an August release and like any self-respecting R&B music lover, I can't wait!

DIVAS ARE DOIN' IT:

And speaking of Staples, she was one of a host of female artists on hand for Sheryl Lee Ralph's "Divas: Simply Singing," a benefit for The Minority AIDS Project held May 22 in Los Angeles. In its third year, "Divas" presents a diverse array of women singing simply with piano accompaniment. The bill matched old school divas (Linda Hopkins, Della Reese) with the young brigade (Tisha Campbell, Cherrelle). Freda Payne, opera singer Anota Johnson, and Brenda Russell turned in exceptional performances, but the evening's first standing ovation went deservedly to Chanté Moore, who delivered an exceptional performance on "As If We Never Met," a cut from her superb debut. The Silas Records artist is growing by leaps and bounds, and if bets were to be taken on who's gonna be around 20 years from now, Chanté would be a firm favorite.

TINA TIME: If you are old enough to remember even one of the many classic tunes that made Ike & Tina

Turner household names in R&B, do yourself a big favor and check out the upcoming biopic "What's Love Got To Do With It?" Aside from brilliant performances from Angela Basset and Larry Fishburne, the movie's re-creation of the early '70s is awesome. As a story of the true triumph of the human spirit, it's one of the best films in a long time. And, as a tribute to Tina's status as one of the «entertainment world's» authentic heroines, it's a must-see. The soundtrack on Virgin Records (Tina's debut for the label) is smokin'.

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for more information

Yo, It's Gettin' Thick!

Mad props to the talent with their fingers in these hits:

Get Away
Comforter
Reminisce
Little Miracles
(Happen
Every Day)
Sweet Thing
It's Alright
Hat 2 Da Back
That's The Way
Love Is
All Day, All Night
Real Love
Everything's Gonna
Be Alright
I'd Die Without You
Love Thang
Love No Limit
Crazy Love
Typical Reasons

If I Ever Fall In Love
Don't Walk Away
Never Do You
Wrong
One Woman
Cry No More
So Close
Love Me Down
Looking Through
Patient Eyes
Seems You're
Much Too Busy
Baby I'm Yours

MCA
music publishing

We salute Black Music Month every month.

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R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

[illegible]

TIME	TIME	TITLE	TITLE	
LAST	LAST	ARTIST (LABEL/DISTRIBUTING LABEL)	ARTIST (LABEL/DISTRIBUTING LABEL)	
1	38	NO DRUGS KNOCKIN' ON BOOTS 100% (JIVE)	38	27 DICK'S WALK DICK'S WALK (JIVE)
1	39	NO DRUGS KNOCKIN' ON BOOTS 100% (JIVE)	39	45 5 GIRL'S BEEN HURT GIRL'S BEEN HURT (JIVE)
2	40	2 THAT'S THE WAY LOVE GOES THE WAY LOVE GOES (JIVE)	40	41 7 TRUMPET TRUMPET & THE BOYZ (JIVE)
3	41	6 WHOOPEE WHOOPEE (JIVE)	41	38 9 COAST GUARD COAST GUARD (JIVE)
4	42	4 WHOOPEE WHOOPEE (JIVE)	42	54 2 ONE WOMAN ONE WOMAN (JIVE)
5	43	4 DIRT DIRT DIRT DIRT (JIVE)	43	14 8 COOL D-BAYS COOL D-BAYS (JIVE)
6	44	1 SHOW ME LOVE SHOW ME LOVE (JIVE)	44	59 8 BROWN MET MY CREWBY BROWN MET MY CREWBY (JIVE)
7	45	9 FREASE FREASE (JIVE)	45	13 3 WHEELS WHEELS (JIVE)
8	46	10 WHOOT, THERE IT IS WHOOT, THERE IT IS (JIVE)	46	12 1 CAN STAND THE PAIN CAN STAND THE PAIN (JIVE)
9	47	5 DAZZY DOTS DAZZY DOTS (JIVE)	47	18 48 LOOKING THROUGH PATIENT EYES LOOKING THROUGH PATIENT EYES (JIVE)
10	48	9 DEFEYER DEFEYER (JIVE)	48	5 5 I WOULD BE A FINE I WOULD BE A FINE (JIVE)
11	49	8 LATELY LATELY (JIVE)	49	26 23 INFORME INFORME (JIVE)
12	50	8 ANGIE ANGIE (JIVE)	50	71 8 BY THE TIME THE NIGHT IS OVER BY THE TIME THE NIGHT IS OVER (JIVE)
13	51	11 IT WAS A GOOD DAY IT WAS A GOOD DAY (JIVE)	51	18 1 FUNKY CHILD FUNKY CHILD (JIVE)
14	52	10 SIX FEET DEEP SIX FEET DEEP (JIVE)	52	9 9 WHO'S YOUR FAVORITE WHO'S YOUR FAVORITE (JIVE)
15	53	19 PASSION ME BY THE THUNDER PASSION ME BY THE THUNDER (JIVE)	53	23 11 MY WILL ALWAYS LOVE MY WILL ALWAYS LOVE (JIVE)
16	54	18 NOTHING BUT A HOT TRAIN NOTHING BUT A HOT TRAIN (JIVE)	54	46 18 THE ALMOND BLOSSOM THE ALMOND BLOSSOM (JIVE)
17	55	5 SOMETHING'S GONN GO SOMETHING'S GONN GO (JIVE)	55	30 9 CREWZ POP CREWZ POP (JIVE)
18	56	10 I'M SO INTO YOU I'M SO INTO YOU (JIVE)	56	10 7 I'M SO INTO YOU I'M SO INTO YOU (JIVE)
19	57	120 QITTY QITTY (JIVE)	57	42 6 I WANT TO KNOW YOUR NAME I WANT TO KNOW YOUR NAME (JIVE)
20	58	2 THE FLOOR THE FLOOR (JIVE)	58	46 18 DEDICATE DEDICATE (JIVE)
21	59	7 CREWZ POP CREWZ POP (JIVE)	59	56 4 WHO'S YOUR FAVORITE WHO'S YOUR FAVORITE (JIVE)
22	60	4 LOVE LINE LOVE LINE (JIVE)	60	17 14 CAN HE LOVE U LIKE THIS CAN HE LOVE U LIKE THIS (JIVE)
23	61	13 DOWN WITH THE RING DOWN WITH THE RING (JIVE)	61	55 11 HOW I'M COMIN' HOW I'M COMIN' (JIVE)
24	62	26 SLAM SLAM (JIVE)	62	63 6 THE WAY THE WORLD IS THE WAY THE WORLD IS (JIVE)
25	63	4 IF I LOVE IF I LOVE (JIVE)	63	64 13 SWEET BUT SWEET BUT (JIVE)
26	64	5 BAD BOYS (THE FROM "COPIES") BAD BOYS (THE FROM "COPIES") (JIVE)	64	10 10 NO DROUGHT LOVE NO DROUGHT LOVE (JIVE)
27	65	5 LITTLE MIRACLES LITTLE MIRACLES (JIVE)	65	61 28 ON GODHEAD ON GODHEAD (JIVE)
28	66	20 SO ALONE SO ALONE (JIVE)	66	30 3 POSSIE (SHORT "TUM UP") POSSIE (SHORT "TUM UP") (JIVE)
29	67	4 LET'S GO THROUGH THE MOTIONS LET'S GO THROUGH THE MOTIONS (JIVE)	67	62 21 TAP THE BEAT TAP THE BEAT (JIVE)
30	68	73 TYPICAL REASONS TYPICAL REASONS (JIVE)	68	20 9 I'M EVERYBODY I'M EVERYBODY (JIVE)
31	69	50 EVERY LITTLE THING I DO EVERY LITTLE THING I DO (JIVE)	69	55 26 A HOLE IN THE NEW WORLD A HOLE IN THE NEW WORLD (JIVE)
32	70	19 NIP-NOP HOORAY NIP-NOP HOORAY (JIVE)	70	18 14 HONEY DON HONEY DON (JIVE)
33	71	4 TELL ME IT STABLES TELL ME IT STABLES (JIVE)	71	1 1 AMIN AMIN (JIVE)
34	72	5 LOVE ME LOVE ME (JIVE)	72	1 1 I'M GONN BE THE BEAT I'M GONN BE THE BEAT (JIVE)
35	73	5 I HAVE NOTHING I HAVE NOTHING (JIVE)	73	11 13 WILL THIS FLY WILL THIS FLY (JIVE)
36	74	6 TRIGGA GOTS NO HEART TRIGGA GOTS NO HEART (JIVE)	74	1 1 BABY FM YOURS BABY FM YOURS (JIVE)
37	75	11 BABY BE MINE BABY BE MINE (JIVE)	75	10 10 BOW DOWN BOW DOWN (JIVE)

10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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10	20	30	BLACKSHELL (MCA)	10	20	30	FUNDOBEST (IMMORTAL/EPIC)
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1. **KNOCKIN' DA BOOTS** (Pac Jam, BMI/Saja, Sony Music)

- 13 LATELY (MCA/Plush, ASCAP/Blk. B&C, ASCAP)
- 14 LET BE THE ONE (Epic/Arista, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/News, Ruffly & Capone, ASCAP/Stone Jam, ASCAP/News, ASCAP)
- 15 LET'S DO THROUGH THE MOTIONS (FROM WHO'S THE MAN?) (EMI April, ASCAP/Owning Music, ASCAP/News, The Shaddy Music, ASCAP)
- 16 LITTLE MIMMIES (HAPPY EVERY DAY) (EMI April, ASCAP/Unice Home's, ASCAP/MCA, ASCAP/Thriller Master, ASCAP)
- 17 LOCAL ANTHEM (FROM PATIENT EVES (MCA, ASCAP, LOVE DON'T NEED YOU (Two Full-End), BMI/Innove, BMI) CVP)
- 18 LOVE IS A LOSING GAME (ASCAP/News, ASCAP/News, ASCAP/Inba Battle, ASCAP/WM)
- 19 LOVE IS (Solely B&C/Freemancher, ASCAP/RT, BMI, ASCAP/News, Solely B&C/Freemancher, ASCAP/News, ASCAP/Freemancher, ASCAP/Chickman, BMI) W&M)
- 20 LOVE DO WHIT (ASCAP/News, Ruffly & Capone, ASCAP/Stone Jam, ASCAP)
- 21 MOTHER BIRD & A THING (Anti/Nautilus, On But To-Lux, ASCAP/Stone Jam, BMI) HI)
- 22 ONE LOVE (The Ph. Asylum, ASCAP/News, ASCAP/News, BMI)
- 23 ONE WOMAN (Grainthorn, ASCAP/MCA, ASCAP/Stone Jam, BMI)
- 24 PASSION MY (3) (Solely, BMI/EMI Blackwood, ASCAP/News, BMI)

MY REEF (Edn. ASAC/FLY, Cn. ASAC/EN)
 76 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 77 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 78 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 79 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 80 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 81 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 82 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
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 84 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 85 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 86 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 87 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 88 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 89 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 90 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 91 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 92 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 93 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 94 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 95 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 96 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 97 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 98 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 99 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)
 100 BULL BIT THIS FLAMBA (ASAC/FLY, Cn. ASAC/FLY)

				for 20 weeks and have dropped below the top 20.
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2 THAT'S THE WAY LOVE GOES (Black ice, BMJ)/Flyte

EMI GROUP PLANS TO CAPTURE ESSENCE OF 'JAZZMATAZZ'

(Continued from page 12)

and is now working its way up. "We went to the hardcore rap audience first," says Mosey. "Lounjin'" shipped to rap radio at the end of March.

Next, the promotional CD was mailed

Next, the provocative CD was added to National Public Radio as well as adult alternative, top 40, and urban programmers. "A lot of those guys might be real conservative when it comes to rap," Moxey says, "but they like people like Donald Byrd and Ray Avers."

Williams adds that "Loungin'" has "been doing great at R&B radio," and that urban and top 40 stations such as KKBT Los Angeles and KMET San Francisco have been "picking up on Trust Me" as well. That cut pairs Guru with Davenport and was serviced with "Loungin'" on a three-track CD sampler that was shipped April 6. It also includes "Transit Ride," the collaboration with Marsalis.

John Monds, PD of KKBT Los Angeles, an urban outlet, says he hasn't touched "Loungin'," but for the past "four or five weeks," "Trust Me" "has been one of the station's most-requested songs." He adds, "If it were a single, it would've been in the top 10 of our list."

INTERNATIONAL APPEAL

ERG's promotion and marketing efforts will also take a global focus. According to Glass, "Each EMI country will release the record." He adds that "overseas audiences are more sophisticated about jazz" and have accepted it more readily.

"The album features French, British, and American artists and was recorded in those countries; we'll be targeting international audiences and hitting rap, R&B, and NAC listeners," says Berk. "There's something for everybody on this record, and we'll be releasing different cuts simultaneously."

With the exception of "Le Bien, Le Mal," which features MC Solaar and shine mid-June, no release dates have

shape into June, no female gulls have

COLE'S NEW ELEKTRA SET A SMOOTH SEGUE

(Continued from page 16)

lie Cole returned and became more than a household name. The trick now is to extend it from there and make the world aware of the new album."

Elektra will attempt to do that with a 12-market, two-week TV ad campaign beginning in mid-June. The label also will launch an extensive ad campaign in the Time Warner consumer publications *Time*, *People*, and *Sports Illustrated*.

Cole also is set to appear on "Entertainment Tonight," "Good Morning, America," and "The Tonight Show" the week of the album's release.

In addition, VH1 and BET will play a major role in exposing the videoclip for "Take A Look," with the former honoring Cole with the "artist of the month" distinction and a half-hour special in July.

The first single, the title track, officially goes to AC, top 40, and urban radio Monday (7). When Elektra launched "Unforgettable" in 1991, it initially only went after AC.

Although "Take A Look" does include five songs recorded by her father—including "I Wish You Love,"

been confirmed for future singles from "Jazzmatazz." A promo clip for "Le Bien, Le Mal" was recently lensed in France by director Fab Five Freddy. "I went personally with [ERG senior VP, international] Michael Leon to deliver the video to MTV Europe," Glass says.

RETAIL BLITZ

To bolster the buzz at retail, EMI Record Group's senior director of sales Phil Blume says, "We blitzed them with an all-out comprehensive prerelease campaign." It included flyers explaining the concept of "Jazzmatuzz" and the servicing of advance cassettes. Glass says he played the collection for representatives of Musicland, Handman, and Caracol himself, adding, "That's something I don't do too often." Williams says, "Before they even got the record, retail accounts were very excited."

Violet Brown, urban music buyer with Torrance, Calif.-based Warehouse says, "I was able to put the right amount of product in our stores because I knew about the record and how well it might do." She adds that the title debuted at No. 5 on the 350-unit chain's sales chart its first week out and is continuing to do "very well."

Blume says that ERG has provided retailers with bin cards that enable them to stock "Jazzmasterz" alongside titles in Gang Starr's catalog. "We don't necessarily want this record filed under jazz," he says. He adds that contests have been instituted, wherein retailers will be rewarded for their displays and for playing "Jazzmasterz" in their stores. In-store play is being monitored by ERG's field promotion staff and college reps. Glass adds, "Our people send in photos of the displays." Among the prizes are one of Donald Byrd's trumpets, a turntable used by Gurn, and a poster signed by the cast of players on "Jazzmasterz."

To further stir interest, Chrysalis had Gura perform sets with live musicians.

during the Impact conference, held in April in Atlantic City, and at an album release party at New York's Village Vanguard. A West Coast showense had been scheduled for June 4. This proposed one-hour gig at The Palace was set to be broadcast live over KKBT via telephone line.

Chrysalis also completed a short video, shot during recording sessions, for CEMA's retail branch presentations. (A longer video called "The Making Of 'Jazzmutazz'" also was shot and will be shipped to PBS and syndicated TV outlets.) At Impact, bags containing the promotional CD and "Jazzmutazz" shades also were circulated.

SHOW STOPS

In other promotional efforts, Guru performed on "The Tonight Show" June 3 with Branford Marsalis and Donald Byrd. Later, he'll visit "The Arsenio Hall Show" accompanied by N'dea Davenport and will complete filming a program for BET that will air throughout the sum-

Also, in July, the rapper will headline MTV night at the Montreux Jazz Festival in Switzerland with Byrd, Roy Ayers, and Lonniet Smith in tow. Around this time, Chrysalis hopes to have started expanding its target demographic for the project.

"There's an enormous older market that hasn't been tapped into," says Berk. "We're going to go for that with TV spots and print ads in places like *Vanity Fair* and *The New York Times*." Money says Gura also will be starring in a print campaign and filming two advertising spots for Miller Beer. One will be based on a "Jazzmatazz" cut. "The Miller thing is gonna be real crucial," he says.

"I think 'Jazzmatazz' is the fulfillment of a dream," says Glass. "It's so accessible, yet it's credible as jazz. I think Guru has put himself into a new spot in the hip-hop world with this record."

"This Will Make You Laugh," and "Calyпсо Blues"—they are not tracks he was best known for.

The album mainly comprises songs originally performed by Ella Fitzgerald, Billie Holiday, Count Basie, Nancy Wilson, Aretha Franklin, and Cole herself. (She rerecorded "Lovers," a track she co-wrote and originally recorded in 1977.)

"Take A Look" has "a larger quantity of emotion" than "Unforgettable," Cole says. "Each song required a different kind of personality. With dad's songs I could stay in one head space and do all 22 of those songs ... When I sing those songs I don this character of being his daughter. I don't really have to do anything else and the music just works through me."

She adds, "On this one I had to work harder. I couldn't hide behind dad's name."

The new album again teams Cole with Tommy LiPuma as co-executive producer, with Cole's husband, Andre Fischer, once again producing several tracks.

"Take A Look" also includes guest appearances by saxophonists Grover Washington Jr. and David "Fathead" Newman and pianist Herbie Hancock.

Several of the musicians featured on "Unforgettable" also make encore ap-

pearances on "Take A Look." Says Cole, "They have this attitude that is so supercool. They are not full of themselves at all. Some of the best jazz musicians in the country were in those recording sessions. They played with Basie, Ella, Frank, Sarah, Peggy Lee, and Tony Bennett ... When I'm with them I still feel very much like a novice. I know what I know because of how I was raised, not because I was singing jazz for the last 25 years.

"I'm still learning a lot ... That's also why I did this album. I just want to learn a little more about what it is like to be in that place."

Although Cole does plan to hit the road again to support the new album, she says the tour will not be as extensive as her trek supporting "Unforgettable."

She will play approximately 15 dates in July and August, including a July 16-18 stint at the Hollywood Bowl. A more extensive tour tentatively is set for fall.

The show also will undergo a change as the new material is incorporated into the set. "It will make a transition from 'Unforgettable' music into this newer music," she says, "gradually including more and more songs from the new album. I'm even trying to figure out a way to put some of my own songs in."



Prime Minister Pete Nice & Daddy Rich are kickin' the flavor unvellin' fat beats, and shaking the dust all over the place.



Prime Minister Peter Niles & Daddy Rich.

Billboard 				FOR WEEK ENDING JUNE 12, 1993	
Hot Rap Singles™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	TITLE (ARTIST & NUMBERED RECORDING LABEL)	ARTIST
				***** No. 1 *****	
				DEEPER (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ BOSS TAYLOR
(2)	3	5	9	LOTS OF LOVIN' (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ PETE ROCK & C.L. SMOOTH
(3)	5	6	8	CREWZ POP (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ DA YOUNGSTA'S
(4)	6	7	7	PASSIN' ME BY (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ THE PHARCYON
(5)	8	13	5	ROLL WITH THE FLAVOR (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ THE FLAVOR UNIT MC'S
(6)	4	10	5	HEAD OR GUT (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ ILLEGAL
(7)	7	12	7	TRUTHFUL (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ HEAVY D. & THE BOYZ
(8)	12	16	5	SIX FEET DEEP (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ GETO BOYS
(9)	14	17	4	HOW I GET A RECORD DEAL (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ BIG DADDY KANE
(10)	2	2	12	PEACE TREATY (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ KAM
(11)	16	20	4	WHOOT, THERE IT IS (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ 95 SOUTH
(12)	22	—	2	SLAM (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ ONYX
(13)	18	23	4	THE POSSE (SHOOT EM UP) (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ INTELLIGENT HOODLUM
(14)	21	25	3	TRIGGA GOTS NO HEART (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ SPICE 1
(15)	15	18	5	BOUNCE TA TA (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ SHOWBIZ & A.G.
(16)	11	10	11	BOW WOW WOW (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ FUNKDOMBIEST
(17)	20	22	6	WHERE I'M FROM (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ DIGABLE PLANETS
(18)	9	8	13	I GET WRECKED (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ TIM DOO
(19)	25	4	2	WHAT CHA GONNA DO? (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ SHABBA RANKS/QUEEN LATIFAH
(20)	24	24	4	MT IT FROM THE BACK (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ MOBB DEEP
(21)	10	9	9	OFF ON 9 (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ TRENDS OF CULTURE
(22)	13	4	12	TYPICAL REASONS (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ PRICE MARKIE ODE
(23)	17	14	12	DOWN WITH THE KING (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ RUK-O-M.C.
(24)	28	—	2	NO NO CRIME (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ POSITIVE K
(25)	29	—	2	IBWIM WIT MY CREW/BONNIE & CLYDE (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ YO-YO
(26)	NEW	1	1	REIGN OF THE TEC (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ THE BEATNUTS
(27)	23	19	13	IT WAS A GOOD DAY (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ ICE CUBE
(28)	NEW	1	1	DRE DAY (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ DR. DRE
(29)	NEW	1	1	HITTING SWITCHES (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ ERICK SERMON
(30)	15	11	10	HOW I'M COMIN' (JAY-Z & BUENA VISTA/ROYALTY) (ARISTA)	◆ L.I. COOL

○ Records with the greatest sales gain this week. ● Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/NPI Communications.

Morales Proves Time's on His Side; Grammy Gripe

IT'S A GOOD THING David Morales did not release an album shortly after signing a recording contract with Mercury Records two years ago.

"Quite frankly, I wasn't ready," he says. "I don't think I took the situation seriously enough—mostly because I wasn't actually looking for a deal at the time. I was excited at the opportunity, but I guess I had to grow into the idea. And I had to continue developing as a songwriter and producer. I needed time."



DAVID MORALES

Fortunately, he got it. And instead of delivering what the world-renowned remixer/club DJ says might have been just a batch of dubs and tracks, he now is about to release "The Program." Due in stores in early August, it is an adventurous and complex collection that uses rich house grooves as the foundation for thoroughly satisfying explorations into reggae, pop, and retro-funk styles. Morales shares billing on the album with the Bad Yard label, a battalion of talent that includes veteran belter CeCe Rogers, diva-training Anastasia, and toaster Papa San, who chats up a storm on the first-issued first single, "Gimme Luv."

"One of my objectives with this project was to create a channel for people other than myself to get there," Morales says. "I know my

limitations. This album could never be a one-man show. More than anything else, I'd like being in the studio, building tracks and writing music. I leave the performing to others."

Ironically, the song that triggered a major-label bidding war does not appear on "The Program." When Morales was spinning weekly at the Red Zone in New York in 1991, he constructed "Can You Feel It," an instrumental composed of raw beats and assorted disco samples. It became an instant crowd favorite, and he was eventually ejected into adding lyrics for a rap.

Soon after, a dramatic performance of the track by the Natural E (who appears on "The Program") during a party at the Red Zone was the catalyst for bringing serious label offers to the table. Morales released the lights dropping out, and watching people in the audience surrender themselves to the slowly rising melody of the song.

"I get goose bumps whenever I remember that split second when people started to recognize the song, and they went wild. It was a magical, electric moment."

Getting "Can You Feel It" out as a single on Mercury was not in the cards, since there was not yet an album on the horizon. And while Morales saw the cut as a lost smash, he took comfort in his potential as a songwriter and producer. "I knew I was onto something. It was just a matter of figuring out what my next step would be."

Morales took a break from writing and recording his debut last year to produce and mix cuts for pop/reggae stars Maxi Priest and Shabba Ranks. These experiences gave him a 10-day trip to Jamaica to collaborate with Sly Dunbar, among others.

"There's such a different work ethic there," he says. "I didn't, but very productive. There are no star



by Larry Flick

trips, which is certainly not the way it is here. No cliques, no bull. Just a lot of nice, positive vibes—and some shamin' music."

He returned to his homebase in New York with four completed songs the album's fierce, tribal-esque title cut, "Sunshine," a ravishingly romantic soul shuffler, "Beautiful Thing," a lush, radio-friendly house jam; and "Gimme Luv," a wildly infectious dancehall-bispop hybrid. At this point, the album was taking a shape that inspired Morales. The creative process had begun to accelerate.

Within five months after his Jamaican jaunt, "The Program" was complete. Only "Work That Body"



Simon Sez... Jam! Philadelphia indie Simon Sez Records launched its first single, "Get It Up," by newswriter Baby Heather, during a party at local nightclub 630 Pine. The single, which sports remixes by Andrew Komik, among others, currently is making inroads at club and crossover radio levels. An album is in the works, and should be out by the end of 1993. Pictured, from left, a Baby D, Warner Bros. Records; King James, King James Dept. Store; Bruce Webb, Webb's Dept. Store; Heather, and Eric Costen, art personality, WDAS-FM.

Billboard. HOT Dance Breakouts

FOR WEEK ENDING JUNE 12, 1993

CLUB PLAY

1. I WILL CATCH YOU NONKO EPIC
2. LET ME IN SHINEMAE DURA
3. PUT ME IN A TRANCE APOTHEOSIS
4. LIVING IN THE PAST JETHRO TULL
5. TRIBAL DANCE 2 UNLIMITED NARVAL

MAXI-SINGLES SALES

1. DRY DAY DRIE DEATHROW
2. PLASTIC ORE DREAMS INC
3. RUSHING LOW CLAIRMOUS
4. LOVE SENSATION LOLEATA
5. YOU MAKE ME HAPPY THE DARYLL JAMES/DAVID ANTHONY PROJECT

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

and "Jazzy Mo'" remained from the early sessions. "It was like the entire script had changed for me," he says. "Every track was developed from a vocal and traditional song point of view. In the end, it became a collage of different moods and styles."

More than anything else, "The Program" succeeds in proving that a track does not have to be 120 beats per minute to slam hard enough to fill a dancefloor. It is a visionary piece of work that likely will be revered as one of the most important dance music albums of 1993.

The 12-inch version of "Gimme Luv" is making club waves, thanks to Morales' deep "Jackie 60" house re-vamping. Mercury is stoking up a top 40 push behind the single, which will begin at the end of this month. Fashioning himself for main-

stream consumption is something Morales refuses to become presuaded with. "I want people to see that I'm a little rough around the edges. Kinda hard, kinda soft. Actually, I'm more interested in getting the music out there, and putting to rest the idea that removers don't have the talent to write and produce. I want to wipe that stigma away."

R.E.S.P.E.C.T.: Once again, the dance music community has been refused its rightful place among the honorees at the annual Grammy Awards. And one more time, the Awards & Nominations Committee of the National Academy of Recording Arts & Sciences decided that—despite well-researched protests by Ray Soular and NARAS trustee Paul David Wilson—there was not enough stylistic difference between dance music and other genres to make room for "danceable" recordings.

The official response is that dance music "cannot be identified as a bona-fide performance category." The committee also expressed concern that a dance category might create "confusion with category placement of recordings during the entering and screening process."

Getting past the obvious anger that such words will trigger, it is important that we as a community refuse to take this lying down. We must reach out to the Awards & Nominations Committee, and let its members know that club music is a vital, worthwhile form of music. If the committee can differentiate between hard rock and metal, traditional pop and mainstream pop, and bluesgrass and other forms of country music, then why can't they see the difference between acts like Ten City and Color Me Badd?

Perhaps we need to be more elemental in our approach. Here is a

piece of advice to Wilson and Soular, both of whom will continue to lobby NARAS: Consider putting together a proposal for "club music" categories instead of dance. The basic definition could be simple. This is music that is created first and primarily for club DJ programming and club plays. That would exclude the house mix of a Mariah Carey single from consideration, and open the door of recognition for a Masters At Work or David Morales record.

Finally, every member of the club community should explore the option of becoming a voting member of NARAS. Contact your local chapter for requirements. We need to continually search for ways to work within the system to make necessary changes. Get involved, and demand the respect we all deserve.

ALBUM NOTES: German act Electric Music, which is composed of several former Kraftwerk-ians, bows with a sterling debut, "Esperanto." Aply produced by Karl Bartos, "Esperanto" is available through Germany's SPV Records, and the act is actively seeking an American home.

The group made a bit of noise in Europe about six months ago with "Crosstalk," a quirky if ditty that straddled the line dividing techno and electro-rock. The album is a solid, pleasant surprise, with its fun stylistic range—all cast within a synth-pop milieu, of course.

"Kissing The Machine" is an odd-but-pleasing romp back to the early days of Blamance and Depeche Mode while "LifeStyle" is filled with nifty keyboard effects and hip-hop-derived break-beats. The act's best club bet is "Information," which combines NBG-style house beats with a good hook and memorable vocal loops.



K.C. & The Sunshine Band. Harry "K.C." Casey, left, calibrated the release of "Oh Yeah," his first album with the Sunshine Band in nearly 10 years, at a recent bash in New York. Available on ZYX Records, the set is preceeded by a megamix of the group's '70s-era disco classics, which is picking up support from pop and hi-NRG DJs. A concert tour is planned for midsummer. Also pictured is ZYX sales manager Rusty Yardum.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER DISTRIBUTING LABEL)	ARTIST
(1)	3	1	REGRET (MCA 46172)WARNER BROS.	◆ NEW ORDER
(2)	2	2	PHOREVER PEOPLE (EPC 74098)	THE SHAMEN
(3)	4	5	WHAT CAN I GIVE YOU FOR ME (LONDON 457 103)US	◆ UFTAH SAINTS
(4)	2	11	BUDDY (VIRGIN 12645)	◆ NENEH CHERY
(5)	2	12	RUSHING (MCA 46172)WARNER BROS.	LOUI CLARK
(6)	18	1	THIS IS THE WAY LOVE GOES (VIRGIN 1266)	◆ ANET JACKSON
(7)	1	2	PRESSURE (US COLUMBIA 14916)	◆ SUNSHINE
(8)	9	15	FLAME (MCA 46172)WARNER BROS.	ETHYL MEATLOAF
(9)	13	25	QUEENIE DREAMS (EPC 74092)	◆ JAYDEE
(10)	20	27	GOTTA KNOW YOUR NAME (A&M 8135)	◆ MALAKA
(11)	19	23	YOUR TOWN (CHANCE 74999)	◆ DEACON BLUE
(12)	21	28	WHO IT IS (ELEKTRA 64319)	◆ THE PRODIGY
(13)	5	3	MORE AND MORE (A 2302)UMG	◆ CAPTAIN HOLLYWOOD PROJECT
(14)	6	9	JUMP THEY SAY (SAVAGE 50034)	◆ DAVID BOWIE
(15)	10	13	JUST A DREAM (MCA 54595)	◆ DONNA DELORY
(16)	12	1	I CAN'T GET NO SLEEP (CUTTING 273)	◆ MASTERS AT WORK FEATURING INDIA
(17)	14	10	WHO IS IT (EPC 74406)	◆ MICHAEL JACKSON
(18)	16	9	SWEET LULLABY (EPC 74919)	◆ DEEP FOREST
(19)	18	8	INDEPENDENCE (EPC 74776)	◆ LULLABY
(20)	22	30	I BELIEVE (WARRIOR MUSIC 43300)	LUNATIC FRINGE
(21)	26	35	CATCH ME (SIR 4361)WARNER BROS.	RETTA BOW
(22)	15	16	GO AWAY (EPC 74483)	◆ GLORIA ESTEFAN
(23)	34	—	WHO IS THE BEST THING (SIR 4055)WARNER BROS.	◆ DJREAM
(24)	32	45	GLAMMER GIRLS (SEPT 100)UMG	THE LOOK
(25)	28	37	SWEET HARMONY (ATLANTIC 80739)	◆ THE BELOVED
(26)	22	18	THE LOVE I LOST (NAT PLAYERS/UMG 837 005)US	SYBIL
(27)	25	26	MAKASSA (FREED 50029)	HOUSE OF GYPSIES
(28)	44	—	TUBALE (EXTASY) ANGE: EYES 411	◆ WARNING
(29)	37	—	BACK TO MY ROOTS (TOMMY 807 565)	◆ RUPALAI
(30)	24	17	WAKE UP EVERYBODY (REPRIS 4073)WARNER BROS.	◆ NICK SCOTTI
(31)	36	43	IN CHARGE (D15)	EL BARRIO
(32)	17	14	FEVER (MCA/REPRIS 4073)WARNER BROS.	MAADANA
(33)	31	40	THAT'S THE WAY LOVE IS (MCA 54519)	◆ BOBBY BROWN
(34)	43	—	NASTY GROOVE (CAP 138)	COLD AUTOMATIC EYES
(35)	39	44	YOU GOT ME WORKIN' (BIG JONES 830)COLUMBIA	GLENN SWEETTY & TONY
(36)	48	—	BOY POP (SIR 4361)WARNER BROS.	◆ BOOK OF LOVE
(37)	41	46	LOVE SENSATION (COLUMBIA 13007)S&W	LOLEATA HOLLOWAY
(38)	NEW	1	HEROIN (MCA/REPRIS 4245)EPC	◆ BILLY DOL
(39)	27	19	ON MY CHESS (THRESHOLD 12329)	REEL 2 REAL FEATURING MAO STUNTMAN
(40)	NEW	1	JUST CAN'T GET ENOUGH (SONIC 2031)METRIC	TRANSFORMER 2 FEATURING ASH
(41)	NEW	1	SHINE (COLUMBIA 74946)	MIKI DRAIN
(42)	33	34	ELEVATOR UP AND DOWN (Z12 6668)	INTERACTIVE
(43)	NEW	1	YOU MAKE ME HAPPY (FREED 50036)	THE DARRYL JAMES/DAVID ANTHONY PROJECT
(44)	38	33	SENTINEL STRUCTURE (REPRIS 4073)WARNER BROS.	MIKE OLDFIELD
(45)	NEW	1	BAD MOOD (SIR 1978)SIR	LOINING GORDON
(46)	NEW	1	GET FUNKY WITH ME (MCA/REPRIS 4073)WARNER BROS.	FIERCE FURTIVE DIVA
(47)	35	29	7 (EPC 74406)	◆ TENE WILLIAMS
(48)	40	32	I LEFT MY CUP (PULSE 1123)MCA/UMG	◆ GLOWMIR
(49)	29	22	SHOW ME LOVE (BIG BEAT 101)DAI/LANTIC	◆ ROBIN S
(50)	30	31	BOY WOW (MCA/REPRIS 4245)EPC	◆ FUNKDOBEST

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORES AND ONE STOP SALES REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER DISTRIBUTING LABEL)	ARTIST
(1)	1	1	THAT'S THE WAY LOVE GOES (VIRGIN 1266)	◆ JANET JACKSON
(2)	2	2	MORE AND MORE (A 2302)UMG	◆ CAPTAIN HOLLYWOOD PROJECT
(3)	2	2	REGRET (MCA 46172)WARNER BROS.	◆ NEW ORDER
(4)	2	2	GO AWAY (EPC 74483)	◆ GLORIA ESTEFAN
(5)	2	2	SHOW ME LOVE (MCA 54595)	◆ BOBBY BROWN
(6)	10	12	PASSION (MCA 46172)WARNER BROS.	◆ THE PHANCIE
(7)	11	13	SWEET LULLABY (EPC 74919)	◆ DEEP FOREST
(8)	3	1	WHO IS IT (EPC 74406)	◆ MICHAEL JACKSON
(9)	5	7	BOSS DRUM (PHOREVER PEOPLE 1) (EPC 74998)	◆ THE SHAMEN
(10)	9	9	JUMP THEY SAY (MCA 54595)	◆ DAVID BOWIE
(11)	14	19	BUDDY (VIRGIN 12645)	◆ NENEH CHERY
(12)	15	17	WHAT'S GONNA DO (EPC 74938)	◆ SHABBA RANKS (FEATURING LATIFAH KUTAY)
(13)	12	16	EVERY LITTLE THING I DO (EPC 74938)	◆ CHRISTOPHER WILLIAMS
(14)	8	12	BOW WOW WOW (MCA 54595)	◆ FUNKDOBEST
(15)	17	25	THAT'S THE WAY LOVE IS (MCA 54519)	◆ BOBBY BROWN
(16)	13	17	I CAN'T GET NO SLEEP (CUTTING 273)	◆ MASTERS AT WORK FEATURING INDIA
(17)	19	27	JUST A DREAM (MCA 54595)	◆ DONNA DELORY
(18)	24	3	IT'S THE WAY LOVE GOES (VIRGIN 1266)	◆ BETTY BOO
(19)	22	26	KNOCKIN' ON BOOTS (MCA 54519)	◆ HITTIN' B
(20)	16	10	FM 50 INTO YOU (MCA 54519)	◆ SHOV
(21)	28	35	BAD BOYS (THEIR OWN 'COPIES' 1) (EPC 74998)	◆ JINER CIRCLE
(22)	20	23	LOVE ME THE RIGHT WAY (EPC 74938)	◆ RAPINATOR & KYRA MAXELLE
(23)	29	32	LET'S GO THROUGH THE MOTIONS (EPC 74938)	◆ JOODEE
(24)	32	—	WHO'S THE MAN? (MCA 54519)	◆ HOUSE OF PAIN
(25)	30	33	HOW I GET A RECORD DEAL (EPC 74938)	◆ BIG DADDY KANE
(26)	26	28	CREWZ (MCA 54519)	◆ DA YOUNGSTA
(27)	25	30	DEEPER (MCA 54519)	◆ BOSS
(28)	NEW	1	BACK TO MY ROOTS (TOMMY 807 565)	◆ RUPALAI
(29)	34	—	LOVE NO LIMIT (MCA 54519)	◆ MARY J. BLIGE
(30)	39	—	SLAM (MCA 54519)	◆ ONYX
(31)	38	42	TRUTHFUL (MCA 54519)	◆ HEAVY D & THE BOYZ
(32)	NEW	1	RUNAROUND (MCA 54519)	MARTHA WASH
(33)	41	—	REUNION (EPC 74938)	◆ FRONT 242
(34)	21	15	TOOK MY LOVE (EPC 74938)	◆ BIZARRE INC FEATURING ANGE BROWN
(35)	37	36	WHOOT, THERE IT IS (MCA 54519)	◆ JES SOUTH
(36)	NEW	1	WALKING IN MY SHOES (MCA 54519)	◆ DEFECHE MOOD
(37)	44	—	BABY BE BONE (MCA 54519)	◆ BLACKSTREET
(38)	18	20	YOU'RE THE LOVE OF MY LIFETIME (EPC 74938)	◆ SYBIL
(39)	23	18	DOWN WITH THE KING (EPC 74938)	◆ RUN-DM.C
(40)	31	31	PUSH THE FEELING ON (MCA 54519)	◆ NIGHTCRAWLERS
(41)	NEW	1	BOY POP (SIR 4361)WARNER BROS.	◆ BOOK OF LOVE
(42)	NEW	1	U IS THE BEST THING (SIR 4361)WARNER BROS.	◆ TAG TEAM
(43)	49	—	WHOMPOOM THERE IT IS (MCA 54519)	◆ DREAM
(44)	NEW	1	HITIN' SWITCHES (EPC 74938)	◆ ERIC SEBASTIAN
(45)	42	49	WHAT CAN YOU DO FOR ME (EPC 74938)	◆ UFTAH SAINTS
(46)	33	22	IT'S MY LOVE (EPC 74938)	◆ DR. ALBAN
(47)	40	34	CONNECTED (EPC 74938)	◆ STEREO MC
(48)	27	11	ROLL WITH THE FLAVA (MCA 54519)	◆ THE FLAVOR UNIT MC'S
(49)	36	38	SENTINEL STRUCTURE (EPC 74938)	◆ MIKE OLDFIELD
(50)	47	48	GIVE ME LOVE (EPC 74938)	◆ THE WILLIAMS

© Titles with the greatest sales or club play increases this week. ◆ Videotape availability. Catalog number is for cassette, maxi-singles, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette; maxi-singles availability; (V) Vinyl maxi-singles availability; (D) CD maxi-single availability. © 1993, Billboard/SP Communications.

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WEA Labels Enter Joint Promotion Country Albums To Get Boost At Retail

■ BY EDWARD MORRIS

NASHVILLE—For the first time, eight WEA-distributed labels will embark on a national effort to promote their country albums jointly at retail.

Dubbed "Pick The Hits," the campaign runs June 7-July 2 and involves new and catalog product from Warner Bros., Asylum, Giant, Capricorn, Atlantic, Rhino, Reprise, and Chameleon.

The artists participating in the promotion are Dwight Yoakam, Randy Travis, Travis Tritt, Hank Williams Jr., Little Texas, Billy Brannan, Deborah Allen, Kenny Rogers, Zaca Creek, Nanci Griffith, Lucinda Williams, John Michael Montgomery, Tracy Lawrence, Dean Dillon, and Confederate Railroad.

"It's the first time in all the years

we've been an organization that we're actually had all our labels in the country business," explains Alan Shapiro, WEA's VP of music sales. "For years and years and years, it was Warner Bros. and Warner Bros. . . . It seems like all our labels have finally come to the party and realized that country is great music."

Shapiro says the promotion involves discounts to buyers, but he declines to specify what they are.

Participants in the campaign will display 18-by-36-inch posters that show a guitar and the names of the spotlighted acts.

In addition, WEA is providing retailers with an anthology CD for in-store play. Its selections are "T-R-O-U-B-L-E," by Tritt; "Fly Me South," Zaca Creek; "Can't Break It To My Heart," Lawrence;

"Across The Great Divide," Griffith; "Diamond Mine," Williams; "Beer And Bones," Montgomery. Also, "What Might Have Been," Little Texas; "The Bigger You Love," Burnett; "If You're Not Gonna Love Me," Allen; "A Thousand Miles From Nowhere," Yalagam; "When You Leave That Way You Can Never Go Back," Confederate Railroad; "If I Were You," Rogers and Tritt; "An Old Pair Of Shoes," Travis; "Lines Around Your Eyes," Lucinda Williams; and "Hot, Country And Single," Dillon.

The "Pick The Hits" album and video list contains current and catalog selections. "Our catalog product is part of our summer program that's already in progress," Shapiro says.



Stone Study. Singer Doug Stona, center, examines the final edit of his current music video, "Made For Lovin' You," for which he served as executive producer. With him are producer Dick Heard, left, and director Greg Travis.

\$175M Opryland Hotel Expansion To Double Trade Show Space

NASHVILLE—Gaylord Entertainment has announced a \$175-million expansion program for the Opryland Hotel that will double the facility's trade show space and add 970 more guest rooms. In addition, the expansion will include the creation of a glass-covered atrium, a food court, a 560-foot-long moving sidewalk, and an artificial lake and river.

The program is scheduled to be completed in mid-1995.

The mammoth hotel already hosts a variety of music-related activities, including the Country Radio Seminar and the post-wards party for the Country Music Assn. Some observers have speculated that the complex eventually may be used to accommodate the annual Fan Fair, which has outgrown its current quarters at the Tennessee State Fairgrounds. Fan Fair is co-sponsored by the Grand Ole Opry, a Gaylord property, and the Country

Music Assn.

The expansion will boost the hotel's exhibit-hall space from its current 145,000 square feet to 315,000 square feet, and the number of guest rooms from 1,801 to 2,570.

According to Gaylord's figures, the expanded hotel will have more exhibit space than the Philadelphia Civic Center, the Indianapolis Convention Center, and the Dallas Convention Center, and nearly as much space at the convention centers for Los Angeles, Cleveland, and Washington, D.C.

The hotel additions are the latest—and largest—in a spate of upcoming Gaylord constructions. Already announced are an \$8 million renovation and expansion of the historic Ryman Auditorium, the creation of a \$7.5 million entertainment complex a few blocks from the Ryman, and the building of a \$6 million corporate headquarters near Opryland (Billboard, May 15).

Gaylord's new hotel will be located on the site of the former

Fan Fair Endures Despite Growing Pains Plus, CRS Committee Named; Brown Back At Wal-Mart

FAIR ENOUGH. Trends come and go, but Fan Fair is forever. Or so it seems. The institution has thrived from its inception in 1972—primarily because it was built on the brilliantly simple idea that fans would flock to Nashville to see dozens of their musical idols face-to-face at one time in one convenient place. In spite of the flourishes and filigrees that have been added through the years, it is that one central concept that carries the weight.

Until fairly recently, almost any performer with a few bucks for space rental could erect a booth and bank in the traffic generated by bigger acts. No more. The crowds have grown so large (and lucrative) that most of the 200 or so major-label acts want booths. And that's nudged out the marginals. Press credentials also are harder to come by, now that everyone wants to cover country music. Tickets to this year's so-called soft sell months in advance. So it's pretty clear that there are going to be some hurt feelings and injured sensibilities to go along with all the other growing pains.

All those birchies aside, Fan Fair continues to be a marvelously modern and restorative spectacle. With all its frustrations, it serves to reinforce that country music has a "core audience" far stronger than any wind of fashion that blows through Nashville. And that's the audience that still will be around when the Singing Carpenter and the Hillbilly Heartbreakers return in triumph to reclaim their booths.

OPPS: Mercury Records officials insist—contrary to a report in last week's "Artists & Music" section—that the new Billy Ray Cyrus single, "Heart Of A Woman," will be shipped only to country radio stations. It will arrive June 16. The second single from Cyrus, "It Won't Be The Last," hits record stores June 22.

MAKING THE ROUNDS: The Country Radio Seminar's featured rounds luncheon consists of Gene Bridges, KLANC Los Angeles; Frank Mull, executive director of Country Radio Broadcasters; Bart Bartolomeo, Unistar Radio Network; Maria Brunner, Inland Management; Greg Cole, WFOC Baltimore; Bob Duchesne, WQCB Brewer, Maine; Robyn Johnson, WYD Lynnhaven, Va.; Gary Krutz, MJJ Broadcasting; Don Langford, Entertainment Marketing Group; Roger Lewis, KOLA Marshalltown,

Iowa; David Liston, WTHI Terre Haute, Ind.; Lee Logan, KNEW/KSAN San Francisco; Monte Maspin-Gerard, WFLS Indianapolis; J. Michael McKay, KJZY Des Moines, Iowa; Denise Nichols, Arista Records; Kevin O'Neal, WSM Nashville; Beverly Padatzik, SJS; Jim Patrick, KRST/KRZY, Albuquerque, N.M.; Bob Penick, KNIX/KWW Phoenix; Ray Randall, KRPM Bellevue, Wash.; Craig Scott, Craig Scott & Associates; Chuck Stevens, WQIX Salem, Ohio; and Katie Weddman, KAYD Beaumont, Texas. The next CRS will be held March 24, 1994, at Nashville's Opryland Hotel.

Jan Rhees has established a Nashville office for High Way Entertainment—a publishing and artist development company. The firm also has a Los Angeles division. Clients include Eliza Gillyman, Jimbo Sells, Stanley T., and the Delta Mudcats. . . . After the 1993 graduating class of Lawrence County (Tennessee) High School chose John Michael Montgomery as a "Life's A Dance" as its theme song, Montgomery had his label,

Atlantic Records, send each member of the class a copy of the song. . . . Gerry Wood, who wrote this column for sons and who now acts as a lounge and live-inces in Key West, recently shipped out from that fabled port on a boat taking medical supplies to Cuba. The craft was buffeted by fierce storms and bad cuisine going and coming, and the crew and passengers had to be rescued by the Coast Guard on the trip home. Wood's vocal cords have nearly recovered from the scream lacerations, but he reports he has been reduced to subsisting entirely on a broth made of rum and Valium.

MCA Records' Marty Brown will reprise his much-publicized Wal-Mart Tour of last year, visiting and performing briefly in 44 stores in Kentucky, West Virginia, North and South Carolina, Tennessee, Georgia, and Alabama from June 4-Aug. 1. He is promoting his album "Wild Kentucky Sides" . . . Brown's label mates in McBride & the Ride will make their music debut in "Lane Frost," the true story of the ill-fated rodeo star. The trio members will appear as themselves and sing "No More Cryin'," a song written by group leader Terry McBride and Josh Leo. The movie, to be released next February, features Lake Perry in the title role. . . . Pat Seavers, steel guitarist for Pirates Of The Mississippi, was injured in Montgomery, Ala., in late May when he was struck

(Continued on page 25)

Tower Continues To Bolster Fan Fair Nashville Stores Host Performance Sessions

NASHVILLE—Continuing a practice it started several years ago, Tower Records & Video here will host a series of free performance and autograph sessions during Fan Fair week. The shows will be held in the Carmichael Plaza parking lot on Tower East Avenue, adjacent to Tower.

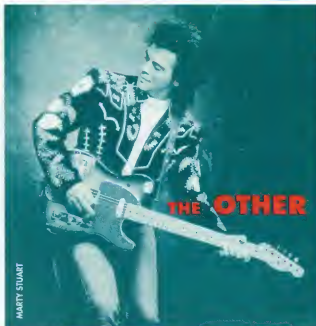
Following are the dates, times, and performers:

Wednesday (9, 8 p.m.): Loneosene River Band and Alison Krauss.

Monday (7, 8 p.m.): Susan Ashton, Palomino Road, and the



by Edward Morris



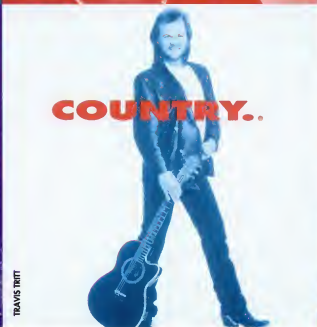
MARTY STUART



VINCE GILL



STEVE WARNEY



TRAVIS TRITT

THEY STRIKE A CHORD with young adults, especially young women who are buying the records that are topping the charts. And there's only one place where young fans can see them and dozens more artists just like them—
CMT: Country Music Television.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!



Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JUNE 12, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WEEK AID	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/CONTRIBUTING LABEL (SUGGESTED LIST PRICE) (© EQUIVALENT FOR CASSETTE)		
1	1	1	1	*** No. 1 ***	TELL ME WHY	1
2	2	3	14	WYNNONNA COLE ¹ COLUMBIA 45112 (CD \$9.95) 3 weeks at No. 1	ALMOST 1875 (CD \$9.95) 3	
3	4	5	37	BROOKS & DUNN ² MCA 10643 (CD \$9.95) 3	HARD WORKIN' MAN	1
4	3	4	54	GEORGE STRAIT ³ A & T LIBERTY 52495 (CD \$9.95) 1	PURE COUNTRY (SONOTRACK)	1
5	6	7	29	BILLY RAY CYRUS ⁴ MERCURY 52495 (CD \$9.95) 1	SOME GAVE ALL	1
6	5	2	25	REBA MCKENTRE ⁵ MCA 10613 (CD \$9.95) 1	IT'S A DANCE	5
7	8	6	10	DWIGHT YODAM ⁶ MERCURY 52411 (WAXER BROS. (CD \$9.95) 1	LET'S YOUR CALL	1
8	9	36	36	GARTH BROOKS ⁷ A & T LIBERTY 52495 (CD \$9.95) 1	THE CHASE	1
9	7	6	12	TRACY LAWRENCE ⁸ ATLANTIC 82434 (CD \$9.95) 1	ALIBIS	5
10	10	48	48	MARY-CHAPIN CARPENTER ⁹ COLUMBIA 45041 (CD \$9.95) 1	COME ON COME ON	6
11	11	12	94	BROOKS & DUNN ¹⁰ A & T LIBERTY 52495 (CD \$9.95) 1	BRAND NEW MAN	3
*** GREATEST GAINER ***						
12	14	16	34	ALAN JACKSON ¹¹ COLUMBIA 45112 (CD \$9.95) 1	A LOT ABOUT LIVING (AND A LITTLE 'BOUT LOVE)	6
13	12	11	14	DOLLY PARTON ¹² A & T LIBERTY 52495 (CD \$9.95) 1	SLOW DANCING WITH THE MOON	4
14	13	15	39	VINCE GILL ¹³ MCA 10630 (CD \$9.95) 1	I STILL BELIEVE IN YOU	3
15	17	14	142	GARY NELSON ¹⁴ A & T LIBERTY 52495 (CD \$9.95) 1	NO FENCES	1
16	18	23	10	LORRIE MORGAN ¹⁵ COLUMBIA 45112 (CD \$9.95) 1	ACROSS THE BORDERLINE	15
17	19	17	6	TANYA TUCKER ¹⁶ LIBERTY 52495 (CD \$9.95) 1	WATCH ME	17
18	15	17	6	TANYA TUCKER ¹⁷ LIBERTY 52495 (CD \$9.95) 1	GREATEST HITS 1990-1992	15
19	16	18	41	TRAVIS TITT ¹⁸ WARNER BROS. 45044 (CD \$9.95) 1	T-R-O-U-B-L-E	6
20	20	21	6	PATTY LOVELESS ¹⁹ EPC 52365 (CD \$9.95) 1	ONLY WHAT I FEEL	13
21	21	15	68	ARION TIPPIN ²⁰ RCA 45112 (CD \$9.95) 1	READ BETWEEN THE LINES	6
22	22	19	61	WYNNONNA ²¹ C & B 10000 (CD \$9.95) 1	WYNNONNA	1
23	23	24	57	CONFEDERATE RAILROAD ²² ATLANTIC 82434 (CD \$9.95) 1	CONFEDERATE RAILROAD	21
24	24	25	42	ALABAMA ²³ MCA 45041 (CD \$9.95) 1	AMERICAN PRIDE	11
*** HEATSEEKER GRADUATE ***						
25	28	28	6	TOBY KEITH ²⁴ MERCURY 52495 (CD \$9.95) 1	TOBY KEITH	25
26	25	22	12	SAMMY KERSHAW ²⁵ MERCURY 52495 (CD \$9.95) 1	HAUNTED HEART	11
27	27	26	10	GARTH BROOKS ²⁶ A & T LIBERTY 52495 (CD \$9.95) 1	ROVIN' THE WIND	1
28	26	34	34	TANYA TUCKER ²⁷ LIBERTY 52495 (CD \$9.95) 1	CANT RUN FROM YOURSELF	12
29	31	29	213	GARTH BROOKS ²⁸ A & T LIBERTY 52495 (CD \$9.95) 1	GARTH BROOKS	2
30	35	35	33	RESTLESS HEART ²⁹ RCA 45041 (CD \$9.95) 1	BIG IRON HORSES	26
31	33	32	5	K.T. OSLIN ³⁰ GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31	
32	30	31	35	PAM TILLIS ³¹ A & T LIBERTY 52495 (CD \$9.95) 1	HOMELAND LOOKING AHEAD	23
33	34	33	68	JOHN ANDERSON ³² RCA 45041 (CD \$9.95) 1	SEMINOLE WIND	10
34	29	27	6	JOE DUFFIE ³³ EPC 52365 (CD \$9.95) 1	HONKY TONK ATTITUDE	17
35	32	30	5	TRACY BYRD ³⁴ MCA 10613 (CD \$9.95) 1	TRACY BYRD	24
*** FACESETTER ***						
36	42	60	3	LITTLE TEXAS ³⁵ WARNER BROS. 45044 (CD \$9.95) 1	BIG TIME	36
37	37	39	18	BILLY DEAN ³⁶ RCA 45112 (CD \$9.95) 1	FIRE IN THE GARK	14
38	36	36	9	VARIOUS ARTISTS ³⁷ MCA 45041 (CD \$9.95) 1	TODAY'S HIT COUNTRY	24

THIS WEEK	LAST WEEK	2 WEEK AID	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/CONTRIBUTING LABEL (SUGGESTED LIST PRICE) (© EQUIVALENT FOR CASSETTE)		
39	38	41	41	DIAMOND RIO ³⁸ A & T LIBERTY 52495 (CD \$9.95) 1	CLOSE TO THE EDGE	24
40	41	40	107	ALAN JACKSON ³⁹ A & T LIBERTY 52495 (CD \$9.95) 1	DON'T ROCK THE JUNKBOX	19
41	39	37	41	DOUG STONE ⁴⁰ EPC 52365 (CD \$9.95) 1	FROM THE HEART	29
42	42	39	111	LORRIE MORGAN ⁴¹ MCA 10613 (CD \$9.95) 1	SOMETHING IN RED	8
43	43	43	40	SAVIER BROWN ⁴² CUBS 77574 (CD \$9.95) 1	CAFE ON THE CORNER	23
44	44	49	6	RICKY LYNN GREGG ⁴³ LIBERTY 52495 (CD \$9.95) 1	RICKY LYNN GREGG	37
45	45	48	40	COLLIN RAY ⁴⁴ EPC 52365 (CD \$9.95) 1	IN THIS LIFE	10
46	46	46	34	SUZY BOGUSS ⁴⁵ LIBERTY 52495 (CD \$9.95) 1	VOICES IN THE WIND	31
47	50	47	87	REBA MCKENTRE ⁴⁶ MCA 10613 (CD \$9.95) 1	FOR MY BROKEN HEART	3
48	52	55	41	SOUNDTRACK ⁴⁷ EPC SOUNDTRACKS 52495 (CD \$9.95) 1	HONEYMOON IN VEGAS	4
49	49	50	45	CLINT BLACK ⁴⁸ MCA 45041 (CD \$9.95) 1	THE HARD WAY	2
50	48	45	39	TRISHA YEAZOWOOD ⁴⁹ MCA 10613 (CD \$9.95) 1	HEARTS IN ARMOR	12
51	54	51	37	RANDY TRAVIS ⁵⁰ WARNER BROS. 45044 (CD \$9.95) 1	GREATEST HITS, VOL. 2	20
52	51	52	44	CHRIS LEOUD ⁵¹ LIBERTY 52495 (CD \$9.95) 1	WHATCHA GONNA DO WITH A COWBOY	9
53	53	54	4	MCDONALD & THE RIDE ⁵² MCA 10613 (CD \$9.95) 1	HURRY SUNDOWN	53
54	56	61	105	TRAVIS TITT ⁵³ WARNER BROS. 45044 (CD \$9.95) 1	IT'S ALL ABOUT TO CHANGE	2
55	63	56	37	RANDY TRAVIS ⁵⁴ WARNER BROS. 45044 (CD \$9.95) 1	GREATEST HITS, VOL. 1	14
56	57	62	47	MARTY STUART ⁵⁵ MCA 10613 (CD \$9.95) 1	THIS ONE'S GONNA HURT YOU	12
57	55	53	42	RICKY VAN SHELTON ⁵⁶ COLUMBIA 45112 (CD \$9.95) 1	GREATEST HITS PLUS	9
58	60	65	14	THE KENTUCKY HEADHUNTERS ⁵⁷ MERCURY 12568 (CD \$9.95) 1	RAVE ON!	22
59	58	70	79	TRACY LAWRENCE ⁵⁸ ATLANTIC 82434 (CD \$9.95) 1	STICKS AND STONES	10
60	58	58	61	MARK CHEESNUTT ⁵⁹ MCA 10613 (CD \$9.95) 1	LONGNECKS & SHORT STORIES	9
61	59	57	116	VINCE GILL ⁶⁰ MCA 10613 (CD \$9.95) 1	POCKET FULL OF GOLD	5
62	64	64	57	LITTLE TEXAS ⁶¹ WARNER BROS. 45044 (CD \$9.95) 1	FIRST TIME FOR EVERYTHING	19
63	67	67	134	DWIGHT YODAM ⁶² REPRIZE 24544 (WAXER BROS. (CD \$9.95) 1	IF THERE WAS A WAY	7
64	47	42	39	MICHELLE WRIGHT ⁶³ A & T LIBERTY 52495 (CD \$9.95) 1	NOW & THEN	20
65	62	64	34	KATHY MATTHEW ⁶⁴ MERCURY 52495 (CD \$9.95) 1	LONESOME STANDING	41
66	61	59	165	DOUG STONE ⁶⁵ EPC 52365 (CD \$9.95) 1	DOUG STONE	12
67	68	—	11	HANK WILLIAMS, JR. ⁶⁶ COLUMBIA 45112 (CD \$9.95) 1	OUT OF LEFT FIELD	25
*** HOT SHOT DEBUT ***						
68	NEW	1	1	PATTY LOVELESS ⁶⁷ MCA 10613 (CD \$9.95) 1	GREATEST HITS	68
69	75	—	20	MARK COLLIE ⁶⁸ MCA 10613 (CD \$9.95) 1	MARK COLLIE	38
70	74	—	132	DIAMOND RIO ⁶⁹ A & T LIBERTY 52495 (CD \$9.95) 1	DIAMOND RIO	13
71	79	89	136	MARY CHAPIN CARPENTER ⁷⁰ COLUMBIA 45112 (CD \$9.95) 1	SHOOTING STRAIGHT IN THE DARK	11
72	69	63	100	TRISHA YEAZOWOOD ⁷¹ MCA 10613 (CD \$9.95) 1	TRISHA YEAZOWOOD	2
73	70	66	81	SUZY BOGUSS ⁷² LIBERTY 52495 (CD \$9.95) 1	ACES	15
74	66	75	29	GEORGE JONES ⁷³ MCA 10613 (CD \$9.95) 1	WALLS CAN FALL	24
75	RE-ENTRY	28	1	RANDY FOSTER ⁷⁴ A & T LIBERTY 52495 (CD \$9.95) 1	DEL RIO, TX 1959	46

Albums with the greatest sales gains this week. * Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with multiplum sales indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most late prices, and CD prices for MCA and EPC labels, are suggested lists. Tape prices marked CD, and if other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Face-setter indicates biggest percentage increase. Heatseeker Graduates are titles removed from heatseekers this week. © 1993, Billboard/RIAA Communications, and SoundScan, Inc.

John Anderson

"Solid Ground"

Selection #66232
Produced by James Stroud

Available in stores June 22nd

Management & Booking: Bobby Roberts Entertainment Phone: (615) 859-8899 Fax: (615) 859-2200

The first single
"Money In The Bank"

Billboard **13**
R&R **12**
Gavin **13**

VIDEO IN HEAVY ROTATION
CMT & TNN

John Anderson

Solid Ground

THE
Hottest
NEW
ARTIST
OF 1993

TOBY
KEITH

"SHOULD'VE BEEN A COWBOY"
#1 BILLBOARD, R&R AND GAVIN

"TOBY KEITH" #1 ALBUM ON THE
"TOP NEW ARTIST ALBUM CHART"

THE FIRST DEBUT ARTIST TO GO #1 WITH A DEBUT SINGLE
SINCE BILLY RAY CYRUS EXACTLY ONE YEAR AGO

CO-PRODUCED BY NELSON LARKIN & HAROLD SHEDD
MANAGEMENT: FRED CORTEZ



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HOT COUNTRY

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEM. RADIO TRACK SERVICE. 113 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	15	SHOULD'VE BEEN A COWBOY	TOBY KEITH (2 weeks at No. 1)
2	6	11	BLAME IT ON YOUR HEART	PRITTY LEWIS (2 weeks at No. 1)
3	3	31	TELL ME WHY	WYNNONA (2 weeks at No. 1)
4	5	11	HOMETOWN HONEYMOON	ALABAMA (2 weeks at No. 1)
5	5	11	TROUBLE ON THE LINE	SAWYER BROWN (2 weeks at No. 1)
6	3	14	HONKY TONK ATTITUDE	JOE DUFFY (2 weeks at No. 1)
7	12	14	THAT SUMMER	GARTY BROS (2 weeks at No. 1)
8	5	7	AIN'T THAT LOVELY YET	DAWIGHT YOUNG (2 weeks at No. 1)
9	6	6	I LOVE THE WAY YOU LOVE ME	JOHN MICHAEL MCGONEMERY (2 weeks at No. 1)
10	9	9	ALRIGHT ALRIGHT	LARRY STEWART (2 weeks at No. 1)
11	12	12	OH ME, OH MY, SWEET BABY	DIAMOND RAY (2 weeks at No. 1)
12	11	14	NO FUTURE IN THE PAST	VINCE GILL (2 weeks at No. 1)
13	14	16	MONEY IN THE BANK	JOHN ANDERSON (2 weeks at No. 1)
14	14	12	LOVE ON THE LOOSE, HEART ON THE RUN	MCBRIDE & THE RIDE (2 weeks at No. 1)
15	12	10	TELL ME ABOUT IT	TANYA TUCKER WITH DELBERT MCCLINTON (2 weeks at No. 1)
16	11	12	SOMEbody ELSE'S MOON	COLLIN RAYE (2 weeks at No. 1)
17	20	47	A END GOODBYE	CLINT BLACK WITH WYNATYNE (2 weeks at No. 1)
18	26	26	THE HARD WAY	MARY-CHARIN CARPENTER (2 weeks at No. 1)
19	31	15	IT'S YOUR CALL	LEE REA MCINTIRE (2 weeks at No. 1)
20	19	9	TENDER MOMENT	LEA RAY PARNELL (2 weeks at No. 1)
21	26	29	WHEN DID YOU STOP LOVING ME	GEORGE STRAIT (2 weeks at No. 1)
22	23	16	I WANNA TAKE CARE OF YOU	BILLY DEAN (2 weeks at No. 1)
23	11	14	AN OLD PAIR OF SHOES	RANDY TRAVIS (2 weeks at No. 1)
24	33	40	WE'LL BURN THAT BRIDGE	BROOKS & DUNN (2 weeks at No. 1)
25	11	6	MADE FOR LOVIN' YOU	DOLG STONE (2 weeks at No. 1)
26	26	20	I GUESS YOU HAD TO BE THERE	LORRIE MORGAN (2 weeks at No. 1)
27	26	36	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK	CONFEDERATE RAILROAD (2 weeks at No. 1)
28	32	37	CLEOPATRA, QUEEN OF DENIAL	PAM TILLIS (2 weeks at No. 1)
29	22	17	ALIBIS	TRACY LAWRENCE (2 weeks at No. 1)
30	16	13	T-R-O-U-B-L-E	TRAVIS TRUITT (2 weeks at No. 1)
31	46	50	CHATTANOOGEE	ALAN JACKSON (2 weeks at No. 1)
32	35	51	IT SURE IS MONDAY	MARK CHESNUTT (2 weeks at No. 1)
33	26	12	THEIRS ARE GONNA ROLL	HAL KETCHUM (2 weeks at No. 1)
34	30	25	SHE DON'T KNOW SHE'S BEAUTIFUL	SAMMY KERSHAW (2 weeks at No. 1)
35	38	46	HAUNTED HEART	SAMMY KERSHAW (2 weeks at No. 1)
36	37	42	IF I HAD A CHATTIN' HEART	RICKY LYNN GREGG (2 weeks at No. 1)
37	27	23	HEARTACHE	DAVE COOK (2 weeks at No. 1)
38	43	44	HEY BABY	DAVE COOK (2 weeks at No. 1)
39	36	37	THE HEART WON'T LIE	REBA MCINTIRE & VINCE GILL (2 weeks at No. 1)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
40	38	39	MY BLUE ANGEL	AURON TIPPIN (2 weeks at No. 1)
41	41	39	BORN TO LOVE YOU	MARK COLLIE (2 weeks at No. 1)
42	47	31	TONIGHT I CLIMBED THE WALL	ALAN JACKSON (2 weeks at No. 1)
43	56	41	WE GOT IT GOOD	RESTLESS HEART (2 weeks at No. 1)
44	56	71	EVERY LITTLE THING	CARLINE CARTER (2 weeks at No. 1)
45	47	53	IF YOU'RE GONNA LOVE ME	DEBORAH LEE ANNALISA (2 weeks at No. 1)
46	45	45	HARD WORKIN' MAN	BROOKS & DUNN (2 weeks at No. 1)
47	73	—	CAN'T BREAK IT TO MY HEART	TRACY LAWRENCE (2 weeks at No. 1)
48	55	62	RENO	DOUG SPOFFORD (2 weeks at No. 1)
49	48	47	LEARNING TO LIVE AGAIN	GARTY BROS (2 weeks at No. 1)
50	57	72	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (2 weeks at No. 1)
51	45	52	TO RATHER MISS YOU	LITTLE TEXAS (2 weeks at No. 1)
52	56	9	SOME GAVE ALL	BILLY RAY CURRY (2 weeks at No. 1)
53	56	9	LEAD ME ON	LARI WHITE (2 weeks at No. 1)
54	40	20	JUST AS I AM	RICKY VAN SHELTON (2 weeks at No. 1)
55	48	31	A LITTLE BIT OF HER LOVE	ROBERT ELLIS ORR (2 weeks at No. 1)
56	19	—	JANIE BAKER'S LOVE SLAVE	SHENANDO (2 weeks at No. 1)
57	53	56	YOU SAY YOU WILL	TRISHA YEAZOWOOD (2 weeks at No. 1)
58	61	19	HIGH ROLLIN'	GIBSON/MILLER BAND (2 weeks at No. 1)
59	56	56	SEEDS	KATHY MATTHEA (2 weeks at No. 1)
60	56	7	MORE WHERE THAT CAME FROM	DOLLY PARTON (2 weeks at No. 1)
61	57	—	SHAME SHAME SHAME SHAME	MARK COLLIE (2 weeks at No. 1)
62	61	19	ROMEO	DOLLY PARTON & FRIENDS (2 weeks at No. 1)
63	62	69	HOT, COUNTRY, AND SINGLE	DEAN DOLLEY (2 weeks at No. 1)
64	NEW	1	TEXAS TATTOO	GIBSON/MILLER BAND (2 weeks at No. 1)
65	31	—	A MIND OF HER OWN	JOHN BERRY (2 weeks at No. 1)
66	56	11	SOMEONE TO GIVE MY LOVE TO	TRACY BYRD (2 weeks at No. 1)
67	NEW	1	STANDING ON THE EDGE OF LOVE	CLINTON GREGORY (2 weeks at No. 1)
68	63	59	WHAT MADE YOU SAY THAT	SHANIA TWAIN (2 weeks at No. 1)
69	64	6	WALKIN'	CLIVE FRANKS (2 weeks at No. 1)
70	NEW	1	DOWN ON MY KNEES	TRISHA YEAZOWOOD (2 weeks at No. 1)
71	NEW	1	COLD DAY IN JULY	JOY WINTER (2 weeks at No. 1)
72	NEW	1	EASIER SAID THAN DONE	RADNEY FOSTER (2 weeks at No. 1)
73	68	65	FOOL TO FALL FOR	PEARL RIVER (2 weeks at No. 1)
74	69	70	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS	RICK VINCENT (2 weeks at No. 1)
75	74	75	OLDFATHER	THE KENTUCKY HEADHUNTERS (2 weeks at No. 1)

Tracks shown in increase in detections over the previous week, regardless of chart movement. Airplay awarded for the first time. * Videotape availability. Checkmark indicates a for cassette single, or vinyl if cassette. Videotape availability. (C) Cassette single availability. (D) CD single availability. (V) Vinyl single availability. (V) Vinyl single availability. (V) Vinyl single availability. © 1993, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	—	1	NOBODY WINS	RADNEY FOSTER (2 weeks at No. 1)
2	—	1	WHEN MY SHIP COMES IN	CLINT BLACK (2 weeks at No. 1)
3	1	1	HEARTLAND	GEORGE STRAIT (2 weeks at No. 1)
4	8	8	WHAT PART OF NO	LORRIE MORGAN (2 weeks at No. 1)
5	8	8	LETTER DUE	TANYA TUCKER (2 weeks at No. 1)
6	5	10	SHES NOT BEHIND ANY	CONFEDERATE RAILROAD (2 weeks at No. 1)
7	8	8	THE DANCE	BILLY RAY CURRY (2 weeks at No. 1)
8	10	8	DON'T LET OUR LOVE START SLIPPIN' AWAY	JOHN MICHAEL MCGONEMERY (2 weeks at No. 1)
9	8	8	BOOTS SCOOTIN' BOOTS	VINCE GILL (2 weeks at No. 1)
10	8	8	I WANT YOU BAD (AND THAT AINT GOOD)	BROOKS & DUNN (2 weeks at No. 1)
11	11	11	I CROOK MY LEGS	COLLIN RAYE (2 weeks at No. 1)
12	11	11	LET THAT FOUNTAIN RUN	GEORGE STRAIT (2 weeks at No. 1)
13	11	11	—	PAM TILLIS (2 weeks at No. 1)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
14	15	15	PASSIONATE KISSES	JOHN BERRY (2 weeks at No. 1)
15	14	17	CAN I TRUST YOU WITH MY HEART	TRAVIS TRUITT (2 weeks at No. 1)
16	17	13	LOOK HERE, NO HANDS	RANDY TRAVIS (2 weeks at No. 1)
17	20	12	I'M IN A HURRY DON'T KNOW WHY	ALABAMA (2 weeks at No. 1)
18	24	23	BOOM! IT WAS OVER	ROBERT ELLIS ORR (2 weeks at No. 1)
19	19	14	EVEN THE MAN IN THE MOON IS CRYIN'	MARK COLLIE (2 weeks at No. 1)
20	17	7	SEMPER PARVO	MARK COLLIE (2 weeks at No. 1)
21	18	18	NO ONE ELSE ON EARTH	JOHN ANDERSON (2 weeks at No. 1)
22	23	15	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES)	WYNNONA (2 weeks at No. 1)
23	16	14	—	ALAN JACKSON (2 weeks at No. 1)
24	—	—	JUST ONE MORE	MCBRIDE & THE RIDE (2 weeks at No. 1)
25	—	22	I FEEL LUCKY	MARY-CHARIN CARPENTER (2 weeks at No. 1)

* Videotape availability. Comments are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have singles below the top 25. Re-releases are listed in the week of their first release.

Artists & Music



by Jeff Levenson

ONE VIRTUALLY EXPECTS a marketing marriage like this: A jazz player with a discography that includes an album titled "WineLight" gets together with a spirits company that flies to support the arts. Makes perfect sense—especially for George Washington Jr. and Cognac Hennessy. The saxophonist (whose "WineLight" pulled down a couple of Grammys—vintage, 1980) is preparing for a 21-city tour of the States, slated to begin in the fall and underwritten by the same corporation whose jazz-search competitions have provided a winning strategy for supporting new talent and promoting its patron-of-the-arts reputation.

The announcement of the tour was particularly significant because it took the form of a charity performance—held May 25 at the Five Spot in New York—designed to benefit the relatively new Jazz Foundation Of America, an organization that aids down-on-their-luck jazz musicians. Specifically, it provides medical and financial assistance, legal counseling, and other referral services. Washington has long been known as a supporter of just causes. Here, Hennessy joins in, putting its money where Washington's sax is (or something like that).

Plus one of Washington's steps out on the Hennessy tour is the White House. The saxman joins Bill, Hillary, and a host of luminaries June 18 for a night of cool-choia, jazz-style.

RESPECTING ELDERS. Throughout the last decade the mad rush to sign young talent left a number of worthy, older-than-young players out in the cold. Seems those guys lacked

good fashion sense, not to mention a philosophical attachment to the tenets of hard bop only. It's reassuring to report that the pendulum appears to be swinging back. Columbia is about to launch a new series it calls the "Legendary Pioneers Of Jazz," featuring new recordings by older artists who have not had the opportunity to record for a major label. Columbia's criteria for selecting those artists include: their status as lifetime achievers, and their influence on the follow-up generations of players. First out of the box? Trumpeter Doc Cheatum ("The Eighty-Seven Years Of Doc Cheatum"), clarinetist Alvin Batiste ("Late"), and pianist George Wein with the Newport All-Stars ("Swing That Music").

FESTIVAL STUFF. Was once on a time when summertime meant only baseball and beer. Today, try telling that to the hordes of jazz festival-goers who count on these blow-outs for seasonal release (while you're at it, try telling that to the jazz producers and promoters who virtually live for the next two months). The following are coming up fast: Jazz Aspen, which used to take place precisely where you'd expect it, has shifted its geography ever so slightly to the west. This year its actual site is the town of Snowmass, Colo. It runs June 24-27, and its billing is "Le Cirque Du Jazz." Headliners include Dr. John and Charmaine Neville (the New Orleans connection, to be sure), Bela Fleck and his newly configured Flecktones (a trio now), B.B. King, Diane Reeves, Michel Petrucci, the Mighty Glows Of Joy, Spyro Gyra, and Nestor Torres... The Northern Jazz Festival in Holland, which thrived under impresario Paul Acket, will be tested now that its much-loved founder has died. (Acket was a hero in the Netherlands.) This annual event, the fest's 18th, runs July 4-11. Its stars include Oscar Peterson, Tito Puente, Wynton Marsalis, and Carlos Santana... The Fujitsu Concert Jazz Festival, celebrating its silver anniversary, is scheduled for July 25-Aug. 1 in California. Expected to appear: Mel Torme, Gene Harris, Tania Maria, Arturo Sandoval, Peggy Lee, Eddie Palmieri, and Paquito D'Rivera.



by Is Horowitz

ON THE DOTTED LINE: Two new singers have joined the EMI Classics roster, as the label continues its traditional involvement with vocalists.

Just signed is soprano Ruth Ann Swenson, whose first CD under two years, three-disc deal will be a recital of Italian and French bel canto arias. Nicola Rescigno will conduct the Philadelphia Orchestra in the November sessions.

Also new to the EMI roster is tenor Roberto Alagna. The terms of his pact for four years, with at least three CDs scheduled for the period. First up is an album of popular arias performed with the Bavarian Radio Symphony led by Marcello Viotti. Among projects planned is a disc of Neapolitan songs.

Alagna first came to public attention in 1986 when he won the Pavarotti International Competition in Philadelphia.

Meanwhile, sister EMI label Virgin Records has signed cellist Tzvi Murok to an exclusive three-year contract calling for a minimum of six CDs. Already in the can is his recording of the Dvorak Cello Concerto with the Oslo Philharmonic conducted by Marius Jansons. In July, Murok will record a recital disc of works by Grieg, Sibelius, and Janacek, and future plans include concertos by Prokofiev, Mendelssohn, Shostakovich, C.F.E. Bach, and Schumann.

DUMMEY HEAD: Newport Classic chief Larry Kraman seeks out a "new" product niche with the establishment of Aerie, an audiophile label devoted exclusively to bilingual recording. Lots of organ to be heard in the first project, a

coupling of the Saint-Saens Symphony No. 3 and Strauss's "Also sprach Zarathustra," to be recorded in November by the Pasadena Symphony Orchestra conducted by Jorge Mester.

Tradition's long in touch will recall early bilingual experiments that provided a rare sense of musical reality, but gave way to conventional and more practical stereo. The technique, however, has persisted on the fringes of mainstream recording.

Kraman says he will make use of the Neumann "dummy head," which places a pair of microphones at ears distance apart. Headphones must be used for playback for best results. Semibreve, a headphone manufacturer, will coordinate in the project. CDs will be gold-coated to provide a reportedly better reflective surface. List price will be \$29.95.

Six days a year are planned, says Kraman, and will include chamber music as well as other orchestral projects. Newport Classic production will continue and will be marketed at conventional prices.

ON THE RECORD: Violinist Chee-Yun cut a program of French sonatas last weekend for Denon in a Rye, N.Y., church, as the label moved west plans to take more Stateside ventures. With Akira Eguchi as keyboard collaborator, Chee-Yun played sonatas by Faure, Saint-Saens, and Debussy. Denon producer Nobuo Nakazono officiated, and the label's chief engineer, Norio Okada, also took New York freelance engineer Jim Anderson, handled technical matters. Next up for Chee-Yun is a concerto recording.

FOR THE RECORD: The Sony Classical sessions with Itzhak Perlman and the Boston Pops under John Williams, noted in last week's column, have been postponed. Williams and the orchestra did, however, use the early June dates to record an album of pop standards identified with Frank Sinatra.

Billboard®

FOR WEEK ENDING JUNE 12, 1993

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	ARTIST (and/or contributing act)	TITLE
				*** NO. 1 ***	
(1)	2	2	11	LOS FANTASMAS DEL CARIBE	• MUCHACHA TRISTE <small>(from the film "El 13")</small>
				◆ ME ESTOY ENAMORANDO	
(2)	1	1	18	LA MAFIA <small>(from the film "El 13")</small>	◆ SENTIR
(3)	6	7	9	JON SECADA	◆ EL FINAL DEL ARCO IRIS
(4)	7	6	7	RICARDO MONTANER	◆ TU Y YO
(5)	10	11	6	ANNA GABRIEL	◆ TE DIO LIBRE
(6)	4	5	13	ALVARO TORRES	◆ UN CORAZON HECHO PEDAZOS
(7)	8	10	6	EDWITA NAZARIO	◆ AMOR SIEMPRE TU
(8)	13	19	9	MAGGIE CARLES	◆ MAL DE AMOR
(9)	9	9	19	JUAN LUIS GUERRA Y 4.40	◆ VELETA
(10)	3	3	15	LUCERO	◆ ** POWER TRACK **
(11)	14	10	6	DANIELA ROMO	◆ QUE VENGAN LOS BOMBOS
(12)	17	19	9	CHAYANNE	◆ MI PRIMER AMOR
(13)	31	9	17	MJARES	◆ ENCADENADO
(14)	31	31	9	MAGNETO	◆ SUGAR SUGAR
(15)	9	9	9	RICARDO ARJONA	◆ MUJERES
(16)	21	24	9	R. DURCAL Y J. SABINA	◆ Y NOS DIERON LAS DÍEZ
(17)	70	21	7	REY RUIZ	◆ AMIGA
(18)	13	31	7	GERALDO LAMONO Y LISA LOPEZ	◆ NO MORIRÁ
(19)	24	24	4	BRAGLIO	◆ LLORANDO ANTE LA TUMBA DEL AMOR
				*** HOT SHOT DEBUT ***	
(20)	NEW	4	1	LUIS MIGUEL	◆ AYER
(21)	31	31	31	JOSE JOSE	◆ ESO NOMÁS
(22)	19	19	31	MARC ANTHONY	◆ ¡NASTA QUE TE CONOCI
(23)	32	—	2	JORDY	◆ DUR DUR D'ETRE BEBE
(24)	22	31	9	WILFRIDO VARGAS	◆ EL BAILE DEL PERRITO
(25)	31	10	9	VICENTE FERNANDEZ	◆ LO QUIERO TODO
(26)	18	—	2	RICKY MARTIN	◆ ME AMARAS
(27)	NEW	31	1	GLORIA TREVI	◆ ME SIENTO T'IN SOLA
(28)	NEW	7	1	SELENA	◆ NO DEBES JUGAR
(29)	31	12	12	LOS TEMERARIOS	◆ PERDONAME
(30)	38	38	9	BONANZA	◆ SABOR A NADA
(31)	31	31	9	MAZZ	◆ QUE SEÑAL
(32)	31	31	9	DAVID PADON	◆ POR INSTINTO
(33)	25	25	9	LOS TIGRES DEL NORTE	◆ PACAS DE A KILO
(34)	31	—	7	LA GRANDE DE M/DRID	◆ MEDLEY DE JULIO IGLESIAS
(35)	NEW	9	1	PAULINA RUBIO	◆ AMOR DE MUJER
(36)	31	—	1	ALEJANDRO FERNANDEZ	◆ PIEL DE NINA
(37)	NEW	7	1	VICTOR VICTOR	◆ TU CORAZON
(38)	29	31	4	COCOBAND	◆ A USTED LO BOTAN
(39)	40	31	9	FANDANGO USA	◆ LA CHARANGA
(40)	33	36	4	LOS BUKIS	◆ QUE DURO ES LLORAR SI

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Venezuela Piracy Watch; EMI's 'Classics'; RMM's All-Stars

CARACENO SLUMBER: As more Latin American countries upgrade their laws on copyright protection, Venezuela has remained conspicuous by its inaction.

One copyright law written 18 months ago has drawn little notice in Venezuelan congress. But Venezuela's congressional lethargy has attracted plenty of attention from the U.S.-based trade associations. They claim a loss of \$82 million due to piracy last year in Venezuela. An estimated \$10 million of that lofty sum came from the music publishing and sound recordings.

Now push has come to shove with the U.S.-based copyright association International Intellectual Property Alliance formally petitioning the U.S. government to strip Venezuela of benefits received under the Generalized System of Preferences—a duty-free program better known as GSP.

Frank Rittman, international business manager of IIPA founding body the National Music Publishers' Assoc., observes that the IIPA's move is designed to prod the Venezuelan government into action.

"We in the copyright industry feel that since we're not getting a fair shake on the copyright laws down there, we should remove GSP benefits unless and until such a time as they revise their copyright

law," says Rittman. According to Rittman, Venezuela provides no copyright protection for sound recording.

Trade representatives from both countries have been negotiating for an intellectual property rights agreement, says Rittman, "but the perception is that Venezuela is



by John Lannert

stalling and isn't sincere in its commitments."

Interestingly, the IIPA's initiative is nearly coinciding with the June 19-15 meeting in Caracas of the Latin American publishers trade association FLADEM (Federación Latinoamericana de Autores de Música), of which NMPA is a member. Rittman remarks, however, that the timing and location of the confab is a coincidence.

Ed Murphy, president, National Music Publishers Assoc./CEO, The Harry Fox Agency, acknowledges governmental assistance is crucial in changing a country's copyright legislation. He also points out, how-

ever, that organizations such as FLADEM can aid in the process.

"We want to heighten the awareness of the problems in Venezuela," says Murphy, "and invite people to Caracas to show the importance of intellectual property rights. So, it's a focus of attention of having people of power, if you will, come to these different locations to help people on a local level move to where others are."

Murphy notes that securing effective copyright laws is a straightforward, if politically complex, procedure.

"First, get the laws on the books—an effective set of laws that have enforcement and regulation built into them," states Murphy. "Then you have to follow up on it with the educational process of bringing legal action to show government officials what the law means. Finally, you have make sure that there is a good, respected collective action society or organization to collect this money and pay it out to appropriate or correct parties."

CLASSIC EMI: In an effort to build its image not only as a hit label but also as a catalog imprint, EMI Latin has released "Latin Classics," an 18-title set of greatest-hit packages, including product from Daniela Romo, Pandora,

Mijares, Alvaro Torres, Dyanco, José Luis Peralas, Paloma San Basilio, Luis Miguel, and Nelson Ned.

"I believe we do have a nice cata-

log, especially given that artists like Daniela Romo, Pandora, and Mijares are currently hot artists that have strong catalogs behind them,"

(Continued on next page)

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LATIN NOTAS

(Continued from preceding page)

says EMI president José Behar. "The point is that we are a well-rounded label and that's the point we're trying to drive home."

EMI is backing the releases by providing some 12,000 retailers and wholesalers—as well as CEMA staffers—with a sharp brochure complete with a "Latin Classics" sampler. An ad program kicks in Monday (7), complemented with price discounts and prominent in-store displays.

Behar reckons that the success of the "Latin Classics" campaign will be fueled by retail accounts that "will aggressively carry the product, so that when the consumer goes in and makes that impulsive purchase, it's my catalog in there and not somebody else's."

Elsewhere, EMI also has shipped a Spanish-language compilation from Nat King Cole titled "Mis Mejores Canciones." Additionally, the label has put out "Encuentros De Super Grupos '93," a smart compendium featuring top acts from EMI (Mazz, Selena) and Fonovisa (Los Mier, Bronco).

MISCELLANEA: "Premio Lo Nuestro" triple winner Jon Secada heads to the studio this summer to cut English- and Spanish-language albums for SBK and EMI Latin, respectively. The albums are due out in early '94. ... An English-language edition of Miguel Bosé's absorbing masterpiece "Bajo El Signo De Cain" (WEA Latina) is scheduled for a U.K. release in September on EastWest. Bosé also is shooting a French film, "La Reine Margot," with the always-in-demand actress Isabelle Adjani. ... Producer R.C. Porter, now working on the Triplets' Spanish-language bow for EMI, also is producing sides for Patti LaBelle and Lalah Hathaway. Porter recounts that LaBelle heard a Spanish-language take of Boyz II Men's "End Of The Road," fell in love with song, and is planning to incorporate the tune into her show. The lyrics were penned, by the way, by Luis Angel

RMM ALL-STARS: On June 16 a who's who from RMM, appropriately called the RMM All-stars, are cutting "La Combinación Perfecta," a massive, multi-artist package boasting duets with, among others, Oscar d'León and José Alberto, Tito Nieves & Tony Vega, and Celia Cruz with d'León. Too-much timbalaria Sheila E. is the lone non-RMM star on the album, produced by Sergio George.

The record is due out in July or August, followed by an RMM All-Stars tour, to kick off Oct. 25 at Madison Square Garden in New York.

ON THE ROAD: Currently on tour in South America are Ziggy Marley, Anthrax, Toto, and Neil Sedaka (!). Guns N'Roses are booked to close their world tour July 16 at the River Plate stadium in Buenos Aires. Liza Minnelli and Mikhail Baryshnikov are set to perform September dates in Venezuela and Brazil. Michael Jackson will embark on his first Latin American jaunt in October... Madonna may not be behind.

Billboard.

FOR WEEK ENDING JUNE 12, 1993

Top Latin Albums™

Compiled from a national sample of retail store and one-stop sales reports.

			Compiled from a national sample of retail store and on-line sales data		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LABEL & NUMBER (DISTRIBUTOR) (WEEK)
1	1	47	JON SECADA	JOHN SECADA	SONY 80846/EMI LATIN
2	2	25	ANA GABRIEL	THE BEST	SONY 80837/SONY
3	4	43	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
4	5	27	PAULINA RUBIO	LA CHICA DORADA	EMI LATIN 42750
5	7	17	ALVARO TORRES	NADA SE COMPARA CONTI	SONY LATIN 42537
6	7	19	LUIS MIGUEL	ROMANCE	HELMUTH 7505
7	6	27	RICARDO ARZONA	COLORES DEL SOL	SONY 80855/SONY
8	13	25	GLORIA TREVI	ME SIENTO TAN SOLA	AROLA 3343/SONY
9	10	17	RAUL DI BLASIO	EN TIEMPO DE AMOR	AROLA 3446/SONY
10	11	7	LOS FANTASMAS DEL CARIBE	CARMELLO	ROCKEN 3015
11	8	45	CHRISTIAN AGUIA NUEVA	MELODY 8054/FONOVISA	
12	21	20	JOSE JOSE	40 Y 20	SONY 8041/SONY
13	9	19	RICARDO ARZONA	ANIMAL NOCTURNO	SONY LATIN 80866/SONY
14	17	17	ALEX BUEND	TERNURAS	ANA 80858/SONY
15	27	19	EDNITA NAZARIO	MEMTAMORFOSIS	EMI LATIN 42709
16	23	37	JON SECADA	OTRO DIA MAS SIN VERTE	SONY 80846/EMI LATIN
17	20	23	DANIELA ROMO	DE MIL COLORES	EMI LATIN 80267
18	16	7	MALDITA VECERADA	EL CUCULO	SONY 8041/SONY
19	9	65	LOS BUKIS	QUEMERE	FONOVISA 8041
20	19	5	MUJERES	ENCANDENADO	EMI LATIN 81474
21	23	23	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
22	41	1	ANA GABRIEL	SILUETA	SONY LATIN 80815/SONY
23	24	3	RICKY MARTIN	ME AMARAS	SONY LATIN 80845/SONY
24	3	1	YOLANDA REMON	ANTOLOGIA	SONY LATIN 80844/SONY
25	25	1	CAMILLO SESTO	MURACIA DE AMOR	SONY 8041/SONY
1	1	53	JERRY RIVERA	CUENTA CONTIGO	SONY TROPICAL 80874/SONY
2	2	9	MARC ANTHONY	OTRA NOTA	SONY 80845/SONY
3	4	23	REY RUIZ	REY RUIZ	SONY TROPICAL 80846/SONY
4	5	29	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	MP 1075
5	3	27	TONY VEGA	APARENTEMENTE	SONY 80815/SONY
6	13	13	WILFRIDO VARGAS	INTERIOR	SONY 80855/SONY
7	12	23	COCOBAND	EL ARCILADOR	SONY 80855/SONY
8	11	25	EDDIE SANTIANO	INTENSAMENTE	EMI LATIN 42755
9	47	1	OLGA TANON	SOLA	HELMUTH 77475
10	15	23	JUAN LUIS GUERRA	Y A. O.	ARCA 3451/SONY
11	10	15	ZONA ROJA	PURA CANELA	CANELA 003-774
12	11	7	LA GRUPO VANDIA	PUERTO RICO Y EL MUNDO	MP 1086
13	9	23	ROKABANDA	ELIJOS POR EL PUEBLO	ARCA 3451/SONY
14	14	29	GILBERTO SANTA ROSA	A DOS TIEMPOS	SONY TROPICAL 80855/SONY
15	19	9	ORQUESTA GUAYCAN	CON EL CORAZON ABIERTO	SONY 80815/SONY
16	17	27	MAYRA Y SELINES	MAYRA Y SELINES	SONY 80855/SONY
17	18	3	ORLANDO	YO NO IMPORTA NADA	HELMUTH 77475
18	20	3	CANA BRAVA	NO ME FALTES NUNCA	LATINO 3002
19	1	21	JONIVY	DUR DUR DUTRE BEBE	COLUMBIA 74900/SONY
20	16	57	TITO ROSAS	TITO ROSAS	MP 1081
21	23	5	ANTHONY SANTOS	LA BATALLA	HELMUTH 77475
22	1	21	VARIOS ARTISTAS	BACHATADOS VOL. 8	AR 131
23	2	29	XAVIER PARRA	SIEMPRE	EMI LATIN 42485
24	18	23	LUIS VARGAS	EL MAIZ	AR 130
25	31	3	TONO ROSARIO	RETORNO A LAS RASAS	HELMUTH 3375/SONY
1	2	27	LA MAFIA	AFORIA Y SIEMPRE	SONY 80855/SONY
2	1	53	SELENA	ENTRE A MI MUNDO	SONY 80855/SONY
3	3	23	ALVARO TORRES	HOMENAJE A MEXICO	SONY LATIN 42750
4	10	27	BANDA MACHOS	CON SANGRE DE INDI	FONOVISA 8059
5	13	3	ALEJANDRO FERNANDEZ	PIEL DE NENA	SONY 80855/SONY
6	9	6	GRUPO LABERINTO	ES BANDERA	SONY 80855/SONY
7	4	29	VICENTE FERNANDEZ	QUE DE RARITO TIENE	SONY 80855/SONY
8	1	1	SELENA	LIVE	EMI LATIN 42770
9	29	19	BRONCO	FOR EL MUNDO	FONOVISA 8059
10	12	3	INDUSTRIA DEL AMOR	VERANO DE AMOR	FONOVISA 2001
11	11	17	PEPE AGUILAR	RECUPERAME BONITO	HELMUTH 77475
12	11	17	JUAN SEBASTIAN	BANDIDOS DE AMORES	SONY 80855/SONY
13	36	3	BANDA MACHOS	CASIMIRA	FONOVISA 8161
14	13	3	BRINDYS	TE ESPERARE	ARCA 442
15	4	43	MAZZ	LO HARE POR TI	EMI LATIN 4293
16	5	5	LAUD Y LOS DESCALZOS	PURO ZACATECAS	HELMUTH 77475
17	3	3	ELECTRO BANDA	CON EXOTOS DE HOY	ROCKEN 3015
18	3	3	BANDA VALLARTA	SUN PROVOCAME	FONOVISA 8059
19	12	5	LOS TIGRES DEL NORTE	LA GARRA DE FONDOS	SONY 80855/SONY
20	16	7	FAMA	COMO NUNCA	SONY 80855/SONY
21	3	3	CHALINO SANCHEZ	LOS NIEVES DE ENERO	HELMUTH 77475
22	13	3	ALEJANDRO FERNANDEZ	A FERNANDEZ	SONY 80855/SONY
23	12	3	LOS HUACANES DEL NORTE	CON NUEVOS	SONY 80855/SONY
24	31	3	ANA GABRIEL	ME MEXICO	SONY 80855/SONY
25	21	3	JUAN VALENTIN	QUE LASTIMA	EMI LATIN 42760

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Top Contemporary Christian..

Compiled from a national sample of retail store and on-airplay sales reports.			
WEEK	THIS WEEK	LAST WEEK	ARTIST
1	27	1	D.C. TALK
1	27	1	D.C. TALK FOREFRONT 2002/STARBUCK 21 weeks at No. 1 FREE AT LAST
2	5	2	MICHAEL ENGLISH WARNER BROS. 41.46/STARBUCK
3	6	3	DAVID MEECE WASHINGTON 8.189
4	39	4	MICHAEL W. SMITH 8 REUNION 0071/WORD
5	47	5	STEVEN CURTIS CHAPMAN SPARROW 1.328
6	41	6	CARMAN SPARROW 1.329
7	9	33	4 HIM REUNION 2140
8	16	7	ACAPPELLA WORD 9393
9	29	29	THILA PARIS STARDUST 8.282
10	13	29	BRYAN DUNCAN MYTHA 6.152/WORD
11	27	27	STEVE GREEN SPARROW 1.348
12	19	3	THE BROOKLYN TABERNACLE CHURCH WARNER ALLIANCE 41.47/STARBUCK
13	NEW	NEW	MARGARET BECKER SPARROW 1.343
14	11	9	GUARDIAN FRASER 2317/WORD
15	47	47	IRON KENOLY INTEGRITY 044/STARBUCK
16	15	16	PHILLIPS, CRAIG & DEAN STARDUST 8.256
17	11	11	PHIL KEAGGY MYTHA 6.154/WORD
18	16	16	CARMAN 8 REUNION 2009
19	16	16	MICHAEL ENGLISH WARNER ALLIANCE 41.47/STARBUCK
20	12	21	OUT OF THE GREY SPARROW 1.344
21	21	21	PETRA STARDUST 8.261
22	63	63	RAY BOLZ CHASE 2004/SPECTRA
23	20	11	NEWSBOYS STARDUST 8.281
24	353	353	AMY GRANT & MYTHA 6.155/WORD
25	47	47	SUSAN ASHTON SPARROW 1.327
26	127	127	MICHAEL W. SMITH 8 REUNION 003/WORD
27	NEW	NEW	HOSANNA! MUSIC INTEGRITY 050/STARBUCK
28	29	29	VARIOUS ARTISTS BETHLEHEM 1.342
29	NEW	NEW	JULIE MILLER MYTHA 6.157/WORD
30	41	41	RAY BOLZ CHASE 2004
31	NEW	NEW	SANDI PATTI WORD 3.293/ERIC
32	17	17	RACHEL RACHEL DAYSPRING 8.275/WORD
33	30	30	PHIL KEAGGY INTEGRITY 007/STARBUCK
34	39	39	JOHN P. KEE & NEW LIFE COMMUNITY CHURCH TYSOCT 1.403/STARBUCK
35	14	14	PHIL KEAGGY MYTHA 6.156/WORD
36	13	121	STEVEN CURTIS CHAPMAN SPARROW 1.354
37	32	3	D.C. STARDUST 8.255
38	31	31	HOSANNA! MUSIC INTEGRITY 049/STARBUCK
39	24	24	WAYNE WATSON DAYSPRING 8.232/WORD

* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. Asterisks indicate vinyl available. © 1993, Billboard/RIAA Communications.

Artists & Music



by Bob Darden

A COUPLE OF reports out of the giant Jethus Christian Music Festival have said that famed contemporary Christian music pioneer Larry Norman announced from the stage that his health would prevent him from doing future concerts.

If that's indeed the case—and Norman's health has been giving him trouble for the past decade—then this is a major loss. The iconoclastic, often reclusive Norman dominates the early Jesus Music scene. But his recent songs are just as powerful, just as convicting, just as infuriating.

Alas, much of his seminal early work is out of print. This would be a great time to begin a systematic re-release on CD of some of his classic projects. Christian record company executives—“I’m talking to you!”

Get well, big guy. You’re still the best.

ELSEWHERE, Christian artists continue their slow infiltration of mainstream media outlets. Sandi Patti recently showed up on “Entertainment Tonight” and the syndicated radio series “Entertainment This Week.” Steven Curtis Chapman will be on “CBS This Morning” June 22. Susan Ashton recently did a stint on TNN’s “Crook & Chase.”

Pray For Rain performed a postgame concert at one of the last Minnesota Timberwolves games at Target Center in Minneapolis... Keith Brown performed the National Anthem before a recent Montreal Expos game. Los Angeles Dodgers game.

Continuing our sports metaphor, several CCM artists have switched teams in recent weeks. The most notable signing has been Michael Sweet to a deal with the Boston Music Group. Sweet, of course, was a member of the best-selling Christian metal group, Stryper, when

it had a couple of platinum and gold albums for the Enigma label (which was distributed in the Christian marketplace by Benson).

Randy Lovejoy (Bon Jovi, Van Halen) will handle management duties, while booking will be through John Hue and the Creative Artists Agency (Amy Grant, DC Talk, Steven Curtis Chapman, and Michael W. Smith). Sweet’s first Benson release should be out in the first quarter of ’94.

Star Song also nabbed two important artists with the signing of distribution deals with Forefront techno-house act Code of Ethics and John P. Kee and Kee’s gospel-oriented Tyscot label. Kee is one of the best-selling artists in gospel music and keeps up Star Song’s presence in that market segment considerably. Code of Ethics will be released through the Star Song-distributed Forefront label.

A COUPLE OF NEW books from the Sparrow Press are worth a special mention. The first is “A Cry In The Wilderness,” which features excerpts from the journals and writings of the late Keith Green. The second is “A Deeper Shade Of Grace” by Bernadette Keaggy, wife of Phil Keaggy. The latter chronicles the couple’s loss of five children through miscarriages and early births and their grief, searching, and ultimately, renewed and strengthened faith.

AND FINALLY, here’s an intriguing quote from Brown Bannister, reporting on a recent conversation with Sparrow president Billy Ray Hearn:

“Billy Ray said, ‘When I first signed artists like Keith Green, the 2nd Chapter Of Acts, or the Tablats, the artists came in and told me where they wanted to go in their ministry. Now when artists come in, their managers come in first, beating me over the head and saying, ‘Where can you take us?’

“It is easy to become creatively incestual and do a lot of inbreeding and cloning ourselves, sort of doing mutant forms of the same thing over and over again,” Bannister says. “My goal is to help awaken and shake artists. I believe anybody can do something original if you get in touch with yourself.”

GARTH BROOKS, ‘BODYGUARD’ TOP LIST OF MAY CERTIFICATIONS

(Continued from page 15)

a glittering month, showcasing a platinum album for its second release, “19 Naughty III” and a platinum single for “Hip Hop Hoorsy.”

Collecting first-time gold albums were R&B unit Jade, for “Jade To The Max,” wacky rockers Green Jelly, for “Cerebral Killer Confederate Railroad,” and country group Confed-railroad, for its self-titled debut.

Paperboy notched his first platinum single for “Ditty.”

A complete list of the May RIAA certifications follows.

MULTIPLATINUM ALBUMS

Garth Brooks, “No Fences,” Liberty, 10 million.
Soundtrack, “The Bodyguard,” Arista, 8 million.

Billy Ray Cyrus, “Some Gave All,” Mercury, 7 million.
Eric Clapton, “Unplugged,” Reprise, 6 million.

Arrested Development, “3 Years, 6 Months, And 2 Days In The Life Of...,” Chrysalis, 5 million.
Linda Ronstadt, “What’s New?,” Elektra, 3 million.

Dr. Dre, “The Chronic,” Interscope, 3 million.
The Doors, “Best Of The Doors,” Elektra, 2 million.

Eiton John, “The One,” MCA, 2 million.
Jon Secada, “Jon Secada,” SBK,

2 million.

Bade, “Love Deluxe,” Epic, 2 million.
Luther Vandross, “Power Of Love,” Epic, 2 million.

PLATINUM ALBUMS

Van Halen, “Live: Right Here, Right Now,” Warner Bros., its 10th.
Naughty By Nature, “19 Naughty III,” Tommy Boy, its second.

Sling, “Ten Summoner’s Tales,” A&M, its fourth.

Depeche Mode, “Songs Of Faith And Devotion,” Sire, its third.

SWV, “It’s About Time,” RCA, its first.

Ray Lynch, “Deep Breakfast,” Windham Hill, its first.

Red Hot Chili Peppers, “What Hits?,” EMI, their second.

GOLD ALBUMS

Van Halen, “Live: Right Here, Right Now,” Warner Bros., its 10th.
Geto Boys, “Till Death Do Us Part,” Profile, its second.

Naughty By Nature, “19 Naughty III,” Tommy Boy, its second.

Sling, “Ten Summoner’s Tales,” A&M, its fourth.

Lenny Kravitz, “Are You Gonna Go My Way?” Virgin, its second.

Depeche Mode, “Songs Of Faith And Devotion,” Sire, its third.

Dwight Yoakam, “This Time,”

Reprise, its sixth.

Jade, “Jade To The Max,” Giant, its first.

Arrested Development, “Unplugged,” Chrysalis, its second.

Green Jelly, “Cerebral Killer Confederate Railroad,” Zoo Entertainment, its first.

Patsy Cline, “Patsy Cline Collection” (boxed set), MCA.

Confederate Railroad, “Confederate Railroad,” Atlantic, its first.

George Thorogood & The Destroyers, “Baddest Of George Thorogood & The Destroyers,” EMI, their seventh.

PLATINUM SINGLES

Paperboy, “Ditty,” Next Plateau, his first.

Naughty By Nature, “Hip Hop Hoorsy,” Tommy Boy, its second.

GOLD SINGLES

Depeche Mode, “I Feel You,” Sire, its third.

Run-D.M.C., “Down With The Kick,” Profile, its first.

Naughty By Nature, “Hip Hop Hoorsy,” Tommy Boy, its second.

Green Jelly, “Three Little Pigs,” Zoo Entertainment, its first.

Run-D.M.C., “Walk This Way,” Profile, its second.

Assistance in preparing this story was provided by Carrie Borillo.

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by Lisa Collins

TRULY ANNOYED: As the Anointed Peace Sisters were growing up in rural Georgia, their father would tease each about the others' talents. "Nancy," he'd say, "watch out, Shan's gonna overtake you. Then he'd say, Shan, you better watch out for Leslie, she's catching up. Then he'd say, Leslie, watch out for Lydia, she's coming up," says sister Leslie. Today, they're all coming up—all eight of them. Evidence of that is "U Know," their debut release on Savoy Records. It was more than 10 months ago that the album found its top 10 slot on top gospel sales charts, and it has remained there. Most credit their success to fresh delivery, with a striking contemporary flair, of traditional gospel music. Says Leslie, "The older sisters really love the traditional while the younger half leans more toward contemporary. With that mixture, we can reach a lot of people and hope to be around a long time." If the success of their first release is any indication, they're right on target. A far cry from when the sisters, who range in age from 19 to 35, were told they wouldn't make it. "People said we were too traditional," Leslie recalls. "That we didn't have what it took, and that certain people in high places were going to see it to it we didn't make it. But my mother instilled in us the belief that whatever you're going through, when it's your time to come up, you'll come up, no matter what. We've been singing the songs on this album for years. Now, everybody's receiving them like [they're brand new]. It's just our time."

EXPANDING GOD'S WORLD: Last month, Detroit-based gospel retailer Larry Robinson (God's World), presented "Be Ye Enslaved '88" at Cobo Hall. Nearly 9,500 flocked into the 10,000-seat arena to hear John P. Kee, Daryl Coley, Shun Pace Rhodes, Rev. Milton Brunson & the Thompson Community Singers, the Williams Brothers, and the Mississippi Mass Choir. Robinson's gospel extravaganza punctuates the trend of gospel retailers expanding beyond traditional boundaries. Monies generated aided Robinson in the purchase of a radio station, to be fully operational in October, under the call letters WGRD. "Aside from being committed, you have to be very creative," Robinson says. "Because at this point the market has not developed [dollar-wise] to the potential of R&B, but we're getting there."

GOSPEL CLASSICS: Pivotalizing on its success with classic gospel packages, Shanachie Entertainment releases two new companion projects from Spirit Feel Productions. "Great Gospel Women" includes 31 tracks featuring such legends as Mahalia Jackson, Jarmon Williams, Sister Rosetta Tharpe, Clara Ward, and Dorothy Love Coates. "Great Gospel Men" includes classic recordings from James Cleveland, Al Bradford, Robert Anderson, Brother Joe May and Professor J. Earle Hines. The collections span recordings from 1939 through 1991.

NOTES: Congratulations to Marvin Winans on the fourth anniversary of his Detroit-based Perfecting Church, marked by wedding convocation services (May 23-29). Joining Marvin, wife Vickie Winans, and associate pastor Donnie McClurkin (New Restoration Choir) and their 1,600-plus worshippers were other members of gospel's famed first family, including BeBe & CeCe, who jetted in from Nashville. **Jerry Mannery** takes over as director of the gospel division at Malaco Records. Mannery had assisted former director Frank Williams before his death in March.

Top Gospel Albums

THIS WEEK		WEEKS ON CHART		Compiled from a one-stop sample of retail store and national sales reports.		TITLE	
ARTIST				★ ★ ★ No. 1 ★ ★ ★			
ALBUM & NUMBER (DISTRIBUTING LABEL)							
1	23	REV. CLAY EVANS	5 weeks at No. 1	I'M GOING THROUGH			
SHOPEE 7107/MALACAO							
2	31	JOHN P. KEE & NEW LIFE COMMUNITY CHOR	WE WALK BY FAITH				
1700/1163/ALACAO							
3	23	JOHN P. KEE & NEW LIFE COMMUNITY CHOR	SHOPEE 7108*	I SING BECAUSE I'M HAPPY			
4	51	THE ANOINTED PAE SISTERS	SHOPEE 14632/MALACAO	U KNOW			
5	25	TM MASS YOUTH CHOR	TM 2001	SEND YOUR ANOINTING			
6	37	DR. C. & HAYES/COSMOPOLITAN CHURCH OF PRAYER CH	SHOPEE 7107/MALACAO	I'LL NEVER FORGET			
7	11	TRI-CITY SINGERS	1211/SPRINGBORO	A SONGWRITER'S POINT OF VIEW			
8	62	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS	SHOPEE 4784/MALACAO	MY MIND IS MADE UP			
9	132	D.F.W. MASS CHOR	SHOPEE 7109/MALACAO	ANOTHER CHANCE			
10	47	DARTY COLE	SPRINGBORO 1234	WHEN THE MUSIC STOPS			
11	75	SHIRLEY CAESAR	MOORE 4470/ST. CECIL	HE'S WORKING IT OUT FOR YOU			
12	13	DOROTHY WARK	MALACAO 4487	BETTER DAYS AHEAD			
13	18	BISHOP JEFF BARKS AND THE RIVIVAL	SHOPEE 7105/MALACAO	HE'S ALL OVER ME			
14	12	TRI-STATE MASS CHOR	PARADISE 27001	GOIN' BACK			
15	38	MELVIN WILLIAMS	1400/SPRINGBORO 2117/SPRINGBORO	IN LIVING COLOR - "LIVE"			
16	12	CLARENCE BERNARD RHONE	CO 524161331	IT'S IN THE PRAISE			
17	21	MICHAEL FLETCHER	SHOPEE 6006P/13M	MICHAEL FLETCHER LIVE			
18	13	VANESSA RELL ARMSTRONG	JHB 42121	SOMETHING ON THE INSIDE			
19	27	MARY FLOLL	NOIRH AGAR 998	GOD IS ABLE			
20	16	THE WILLIAMS BROTHERS	1400/SPRINGBORO 2117/SPRINGBORO	THE BEST OF AND MORE "LIVE"			
21	27	RUBY TERRY	1400/SPRINGBORO 2117/SPRINGBORO	THE BEST OF AND MORE "LIVE"			
22	11	KENNETH MARTIN AND VOICES IN PRAISE	1400/SPRINGBORO 2117/SPRINGBORO	A MORE EXCELLENT PRAISE			
23	NEW	RICKEY DALLARD & THE NEW GENERATION CHORALE	1400/SPRINGBORO 2117/SPRINGBORO	A HOLY GHOST TAKE-OVER			
24	18	THE CANTON SPIRITUALS	BLACKBERRY 1000/MALACAO	LIVE IN MEMPHIS			
25	11	NEW JERUSALEM BAPTIST CHURCH CHOR	1400/SPRINGBORO 2117/SPRINGBORO	PURE GOLD			
26	18	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOR	1400/SPRINGBORO 2117/SPRINGBORO	STAND STILL UNTIL HIS WILL IS CLEAR			
27	13	LUTHER BARNES AND THE SUNSET JUBILARES	1400/SPRINGBORO 2117/SPRINGBORO	ENJOYING JESUS			
28	27	MAIVIN WINANS	SHOPEE 7109/SPRINGBORO	PERFECTING CHURCH			
29	8	THE ANGELIC VOICES OF FAITH	CO 007	A GIFT TO YOU			
30	3	FRED HAMMOND	BENSON 0092	DELIVERANCE			
31	17	THE GOSPEL MUSIC WORKSHOP OF AMERICA	1400/SPRINGBORO 2117/SPRINGBORO	DAWN OF A NEW ERA			
32	45	ANOINTED	MOORE 35556/ALACAO	SPIRITUAL LOVE AFFAIR			
33	5	VARIOUS ARTISTS	REUNION 0087	A TRIBUTE TO "THE MAESTRO" THOMAS A. WHITFIELD			
34	37	SANDRA CHORUS	SPRINGBORO 1235	WITH ALL MY HEART			
35	35	REV. JAMES MOORE	SHOPEE 4400	LIVE IN DETROIT			
36	75	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOR	1400/SPRINGBORO 2117/SPRINGBORO	I'M GLAD ABOUT IT			
37	13	THE RICHARD SMALLWOOD SINGERS	SPRINGBORO 1283	TESTIMONY			
38	47	THE JACKSON SOUTHERNAIRES	MALACAO 6012	LIVE AND ANOINTED			
39	NEW	CLC YOUTH CHOR	COMBAND 5252/NO	LIVE IN THE SPIRIT			
40	NEW	REV. R.L. WHITE JR. & MT. EPHRATA BAPTIST CHURCH MASS CHOR	1400/SPRINGBORO 2117/SPRINGBORO	ANGEL TALKS			

Music Video

ARTISTS & MUSIC

Reggae Show Is Jammin' Arwaves 'Tropical Beat' Scores Cable-TV Coup

■ BY DEBORAH RUSSELL

LOS ANGELES—The fact that Rickmond, Va., is not exactly tropical is of little concern to Charlene Warner. For the past four years, this Richmond-based TV producer has used the magic of television to bring the "Tropical Beat" of reggae music to viewers across the country.

"Tropical Beat" spans the nation from New York to Los Angeles via high- and low-power broadcast stations and cable outlets. Miami viewers who subscribe to Storer Cable began receiving the show May 29, a major coup for Warner and the artists she programs.

"Tropical Beat" is one place the videos of such artists as General Grant, Freddie MacGregor, Baaba Maal, Apache Indian, and the up-and-coming World Of G's have a virtual guarantee of regular airplay.

"Reggae music" represents a part of my life that was very positive," says Warner, who spent some 13 years liv-

ing in Jamaica. "It's a peaceful music and I want to expose it to other people."

Warner, whose background includes stints in market research, radio, and publishing, managed an art gallery/cafe during those years she spent in Jamaica. At that time, she forged relationships with the late Bob Marley and his family, the late Peter Tosh, Burning Spear, and Inner Circle, all of whom are well represented in the "Tropical Beat" mix.

It is Warner's long-standing link with the reggae community that lends "Tropical Beat" its personal flair. Her access to rare footage of Marley earned a birthday special she recently produced in his honor, and her historic perspective about the development of the genre gives her insights that few other programmers share.

"We come from the same place and the same generation," she says of the artists on the "Tropical Beat" playlist. "I've known [the members of] Inner Circle for 20 years. I know how hard

they work and it's so great to see them achieve success."

Warner, too, is a tireless worker. (The secret is, she's poor, she reveals.) She and her crew often travel to Jamaica to shoot interview and performance footage with local acts, and the "Tropical Beat" crew often can be found behind the scenes at such events as the Reggae Sengul tour and other reggae/world beat festivals.

The small team that produces "Tropical Beat" includes Jamaicans and Americans, and Warner's partner, Anastas Hackett, doubles as the music director for Maxi Priest.

Warner hosts the weekly, hour-long program in the guise of her alter-ego, "Mama." She features two artists per program and past guests have included Ziggy Marley, Super Cat, Dennis Brown, Miley Dread, and Super Blue. The show's "Tropical Beat" is light, positive, and inspirational.

"People take life so seriously," says Warner, who unflinchingly has a good sense of humor. She steers away from videos laced with violent or sexist imagery, as children watch "Tropical Beat," and she encourages her viewers to "keep smiles and jammin'," as she closes each episode.

Music television, Warner notes, is a powerful tool to educate people and break down cultural barriers. "You can see how others live through TV and learn that these people are not that different from you or me," she says. "Music is the best way to learn about other cultures and it helps us to learn how to work and live together."

Warner doesn't expect to solve the world's problems with "Tropical Beat," but she does hope to share with viewers the joy she gains from reggae and world beat music.

"I've had offers to do rap and R&B videos," she says. "But I'm going to stick with what I love. I haven't made any money off this show, but I figure if I'm going to work this hard, I might as well love it."



"Tropical Beat" producer/mom Charlene Warner (aka Mama) second from right, features reggae/world beat artists on her weekly program. Star is pictured here with members of the group Aswad. (Photo: Richard A. Williams)

PRODUCTION NOTES

LOS ANGELES
• Planet Pictures' Rande St. Nicholas directed Brenda Russell's video "No Time For Time" on EMI. John Hargood produced the clip. In addition, Planet director Gerry Wenner shot Trisha Yearwood's new MCA clip, "Down On My Knees," with producer Robin Berford.

• Cecilia Miniuchic of Freedman Productions directed "Hurricane" for London Records' Electric Love Hugs. Arturo Smith directed photography on the shoot; Tom Piccirillo produced.

• Propaganda Films director Paul Boyd is the eye behind Digable Planets' Pendulum video "Where I'm From."

• Straightline Films director Simon Soffer shot Overall's latest Atlantic video, "Spiritual Void." John Perez directed photography; Anne Mullen produced.

NEW YORK
• Lionel Martin of Classic Concepts Inc. directed Smooth's new live clip, "You Been Played," from the soundtrack to the film "Menace II Society." John Larrier produced the shoot.

NASHVILLE
• Freedman Productions director James F. Robinson is the eye behind the Remingtons' new BNA video, "Will Around Her Heart." Chuck Shanley produced the clip; Darryl Studebaker directed photography.

• Rick Vincent's new Cub video, "Ain't Been A Train Through Here In Years," is a Picture Vision production directed by Sara Nichols. Tom Forrest produced.

OTHER CITIES
• 808 Studio's new ZTT/Tommy Boy video, "10 X 10," is a H-Gun

Labs production directed by Eric Kozio. Barbara Schwartz produced the Atlanta/Chicago-based shoot.

• Kenny Mugump of Chrome Bumper Productions directed the new Romantics video, "You And Your Folks, Me And My Folks." The Detroit-based clip comes from Westbound Records.

• Craig S. Brooks directed Dirty Rotten Scoundrels in "Gangsta Lean." The clip was produced by Hammond's new company, Roll Wit It Entertainment, and Power Films. Terance Power and Rosanne Cunningham produced the Oakland, Calif.-based shoot.

• Director Jennifer Lynch shot New Model Army's latest Epic video, "Living In The Rose," on location in Holland and London. Asymmetrical Productions produced in conjunction with the U.K. based house Airmage Ltd Productions.

Island/VJN Deal Near End; M Plans Spinoff Tests

BOX TALK: Chris Blackwell, whose Naxos, Bahamas-based Island Trading Inc. was a key contender in negotiations to acquire a controlling interest in the Miami-based video Jukebox Network, says he's disappointed that a deal with VJN has yet to materialize.

Island's original March 18 offer to purchase a stake in the network for \$7 million was withdrawn May 18 (Billboard, May 29) and restructured, but a VJN statement released May 28 revealed: "VJN decided not to accept the revised investment offer from Island Trading Inc."

"It's the end of the deal at the moment," confirms Blackwell, adding, "I don't know what will happen now. We have had a meeting on this [deal] for nine months. We've tried every which way to sort it out to where we can build it up and get the deal going, including structuring deals with cable distributors."

Blackwell says he was attracted to VJN's interactive music video programming network The Box because "it is something contemporary modern people are talking about." Citing it, he is specializing in cutting-edge music, and by all means interested in that. "For watching videos," he adds, "The Box is the best. There are no game shows and other things in between."

ON THAT NOTE: We hear that MTV finally is going to launch a test of its potential spinoff network case October in a place called Coast Valley, Calif. One of the possible test formats—get this—could feature music videos 24 hours per day. What a concept in music television!

In other network news: VHI will broadcast "Center Stage" shows featuring Bruce Hornsby and Wynonna June 8 and 15, respectively. Meanwhile, "Center Stage," which is a production of VHI and Chicago-based public broadcast station WTTW, has been cleared for broadcast on some 400 national PBS outlets. The majority of stations will begin airing shows in mid-June. The PBS incarnation of "Center Stage" runs for one hour; an expansion of the half-hour VHI series. Michael Bolton opens the 10-second PBS series.

The latest round of "MTV Unplugged" installments featuring Sony Music's "Acoustic" grunged out June 4 with live performances by Sonic Youth, L7, and Babes In Toyland. Mike Edwards from Jesus Jones hosted.

ADD IT UP: Billboard's Video Monitor, introduced April 24, in which playlists of major national program-

mers are tracked by Broadcast Data Systems, has been warmly greeted by our readers. Now we've made it more valuable by listing "new" and "old" of five monitored stations. The BDS-monitored playlists rank clips programmed during the week prior to the publication of each issue of Billboard. The "new add" list below the rankings are reported to Billboard for the week ahead.

In other chart news: Ever since Billboard's Top Music Video Sales chart began using Soundscan data April 24, the top of the chart has undergone an intriguing realignment.

Sure, ultra-hot, mega-platinum artists such as Garth Brooks, Billy Ray Cyrus, Eric Clapton, Van Halen, and Bon Jovi are among the leading titles, but the No. 1 video for five weeks in a row happens to be the Curb Video release, "Ray Stevens' 'Coma'." Stevens' title, debuted at No. 2 May 8, knocking Green Jelly's "Cereal Killer" out of the top spot May 15 and holds the position with about a 5.1 million over Green Jelly's fifth week.

And in other Billboard news: The magazine's fifth annual song contest has added a music video category to the competition. Entrants are welcome to submit an amateur music video of an original or non-original song on VHS tape. Call 918-627-6551.

ROCK ON: More talent has been added to the roster of the MTV Movie Awards, including performers Rod Stewart, George Strait, Bruce Dinsmore, and Dorian Doran. Presenters who've recently signed on include Jon Lovitz, Denzel Washington, Mary McCormack, Rosie O'Donnell, Valeria Golino, and Christian Slater. The second annual awards, hosted by Eddie Murphy, will be telecast on MTV Wednesday (9).

MISSING FOOTAGE: Sony Asylum's new Columbia video, "Runaway Train," directed by Tony Kaye of Tony Kaye Films, includes photos of missing children. The clip submitted for broadcast on MTV included bumpers, which were cut by the network, detailing the National Center for Missing And Exploited Children with the center's hotline number: 800-853-5878. The production company's Roger Ham Films, which shot the video, says that other photos of missing children can be added to it.

REEL NEWS: LA.-based producer/director Bob Giraldi has formed Starving Artists, a new video production house whose directors' roster includes Michael Bay, David Lauder, Dana Tynan, and Matti Lesheim.

Assistance in preparing this column was provided by Ed Christman.

Buyers Divvy Up A&A Chain In Bankruptcy Sale

■ BY LARRY LeBLANC

TORONTO—The most dramatic signs of the downfall of 147-store A&A Music and Entertainment Inc., one Canada's largest music retail chain, are the blow-out bargains of 40% off list price being offered at its former flagship store on Yonge Street here.

"I'm taking a hell of a loss emotionally with my neighbors going out of business," says Sam Sniderman, who has operated the Sam the Record Man outlet next door 50% off Canadian music retail sales this past year.

After the firm declared bankruptcy and was operating with 110 stores, the appointed receiver and trustee, Coopers & Lybrand, immediately shuttered 28 stores. Without a block of purchasers, the chain has been dismantled in sections, with the principal buyers being Pindoff Record Sales, R.O.W. Entertainment, and Total Sound. Only the Yonge Street location and a store in Hull, Quebec, remain unopened.

The big winner in the A&A sell-off is Toronto-based Pindoff Record Sales, which aggressively scooped up 16 prime sites from the receiver, and negotiated directly for four other stores with mall owners who had seized them for unpaid rent. The newly acquired stores will operate under the name of Music World, bringing the chain's total to 90 stores, all of which are corporately owned. The purchase is being deemed a bold strategic move for Pindoff, which also services Eaton's, a national department store chain.

"I never wanted to be the largest—I always wanted to be the best," says

Kroum Pindoff, president of Pindoff. "I'm not anxious to show how big we are."

"It's unfortunate that A&A did go, but some people say it's better for the music industry because the stores end up in better hands and the industry can get out through those stores," says Vito Ierullo, president of R.O.W. Entertainment, the one-stop and record-chain servicing firm here that acquired 19 mostly Maritime-based stores.

While R.O.W.'s stores initially will be operated corporately by R.O.W., it's expected they will be franchised.

Until the acquisition, R.O.W. operated 40 franchised outlets and had no full ownership. "I'm not sure that we're top-notch retailers," admits Ierullo. "The best thing we do is supply people. We put out a blurb when A&A was going down and only a few of our [franchisees] got on board. One of them got six stores, another two fell on someone else. Now that we've bought our stores, we're getting interest from everybody."

Another major winner is Top Forty Music Ltd., the retail division of Edmonton, Alberta-based rackjobber Total Sound, which acquired five stores in Western Canada, in mostly

suburban locations. The acquisition boosts the chain's strength to 41 stores, 21 of which are corporately owned (only one of the new stores is franchised). According to Total Sound's VP and corporate counsel, Al Herfst, it was a smooth ownership transfer. "We didn't have to add people or virtually anything."

Conspicuously left out of the deal-making frenzy so far has been A&A's three-floored 16,000-square-foot flagship store at 351 Yonge St. The location has eight years left on its lease and an annual rent of \$80,000 (Canadian). Despite the low rent and long lease, several retailers point out there

are better deals available in the area and renovation and restocking costs could be sky high.

The A&A chain actually had declared bankruptcy twice. In February 1991, after losing \$8 million in 18 months, the chain, then running as A&A Records and Tapes and operated by Sound Insight Ltd., folded, leaving music suppliers collectively owed \$18 million (Canadian). In March 1991, Lincoln Capital Corp. acquired 70% of the chain's assets, but after a loan to the chain of \$2.5 million in July 1992, a numbered company controlled by Lincoln chairman

(Continued on page 47)

'Now that we've bought our stores, we're getting interest from everybody'

share of the Canadian marketplace. It was valued at 2% of Canadian music retail sales this past year.

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"I never wanted to be the largest—I always wanted to be the best," says

■ BY BILL HOLLAND

TOWSON, Md.—Three years ago, Baltimore-area record store owners Henry Wong and Eugene Mo had never worked a full-time job in a retail shop, much less managed or owned one.

Now they're guiding the good fortunes of the most talked-about, "in" record store in the Baltimore area.

In 1960, Wong was a medical student at nearby Johns Hopkins Univ. and his buddy Mo also was a grad student there. But both had an unquenchable love for records and music—particularly class-

ical—a sense of adventure, more than a bit of attitude, and a concept—a vision that wouldn't go away—to build and own a conspicuously different record store.

"We wanted something with a spacious and uncluttered look, one offering deep inventory and serious customer service," Wong says. "You go to stores around here, anywhere, most times it's all crowded, all hit product, they're cluttered, loud rock music blaring, and teenage clerks that don't know anything about other kinds of music."

"And we wanted to stock only CDs in jewel boxes. We wanted all of our shelves

custom designed for that size," Mo recalls. "Of course, everybody thought we were crazy."

They also wanted a store name people would not just remember, but a name that would capture or even *bravado* their vision of what they call a "European-style wonderstore."

"We were searching for a name, something like when you think of Nordstrom, or Ikea, one that carried a mystique with it," says Mo. "We didn't want to open something called, you know, 'The House of CDs' or 'Wong and Mo's CD Barn.'"

When one of their university artist friends mentioned the name "An Die Musik," something resonated.

An Die Musik (pronounced *ahn-dee-mooz-eeek*) is taken from the title of a "fairly obscure" lieder by Schubert, Wong says. "Store, the name's a little weird for a store, but that's the point."

Opening An Die took months of planning, searching for start-up money and a location, constructing the customized space, convincing veteran record buyer Roberta Cohen to join their partnership as VP of sales, and then selecting staff.

"We wanted the people we hired to be knowledgeable and we wanted them to value their job and to grow with us. Middle management is extremely crucial."



An Die Musik's Henry Wong, left, and Eugene Mo in the classical music listening room, surrounded by photos of visiting artists. (Billboard photo)

says Wong. "Then there was convincing the local label reps that we weren't out of our minds," says Mo.

"Especially with this policy of no longboxes," Wong adds. "We ripped up [and recycled] the longboxes for every CD on our shelves."

Jewel-boxed to the max, with the walls freshly painted in muted pastel tones, An Die Musik—all 8,000 square feet of it—opened its doors on the unassuming postholiday date of Jan. 11, 1991, at the

(Continued on page 47)



An Die Musik's partners designed their shop to be open, spacious, and outfitted with jewel-box racks. (Billboard photo)

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Silo Reports Strong PP&M Harvest; BMG Kidz Expands To U.K.

PP&M IN HITSVILLE: Warner Bros. art Peter, Paul & Mary's "Peter, Paul & Mary, Too" has been the best-selling children's audio title for the past three months for Silo Inc., the Waterbury, VT-based wholesaler acknowledged as the biggest independent distributor of children's audio titles for the past three months.

According to Silo's marketing director, Anne Tangney, Walt Disney Records had dominated the top sales spot for the last two years, with three Disney titles—"For Our Children," "Beauty And The Beast," and "Aladdin"—taking turns at No. 1.

"For Peter, Paul And Mommy, Too" to move in front of Disney and Raffi—who's always floating around our top 10—and to lead our sales for the past three months, that's one strong title," says Tangney, who declines to name sales figures.

Silo's clients number between 1,500 and 2,000, she notes, and consist primarily of mom-and-pop stores. The distributor recently began selling independent children's products to Tower Records, as well as the Borders and Waldenbooks chain books.

"Peter, Paul And Mommy, Too" has been selling well across the board," says Tangney, who attributes its impressive performance in large part to frequent airings on PBS of a companion TV concert (from which the album was taken). That show is available in video form from Warner Reprise Home Video; a shorter version of the 90-minute tape recently has been released as well.

"The first Peter, Paul And Mommy album was done in 1989," says Paul Stookey, "and that was an album that grew pretty naturally out of the fact that Mary, Peter, and myself had included at least one children's song on every album we had done before that. So, the connection between folk music and children's music goes way back."

"I've always felt that folk music was the most wonderful children's music," says Mary Travers, "because it wasn't ageist. Kids liked it and that was that."

"It's also accessible and more reproducible by kids," adds Stookey. "It doesn't require gimmicks or sound effects—and if it does, they're the kind of sound effects you can do with your own mouth or hand, sort of a game you might play."

KIDZ ACROSS THE WATER: BMG Records (U.K.) Ltd. has formed BMG Kidz U.K. John Preston, chairman of BMG Records (U.K.) Ltd., has appointed Bill Gaden to head the new venture. According to Preston, "Bill researched the U.K. children's market, based on the success of BMG Kidz in the U.S., and was very enthusiastic about beginning a similar operation over here."

In addition to releasing product from its state-of-the-art counterpart, BMG Kidz U.K. will create and license local children's titles.



by Moira McCormick

children's product, as well as sign new and developing artists. Already complete are two licensing deals, one for audio rights to the popular BBC animated series "Spider," and one for an animated video about the Monster in My Pocket toy. The U.K. catalog will include Jonnie Bartley's million-plus-selling "Magic" series, available here on Discovery Music/BMG Kidz.

In other BMG/Kidz news, Phran Schwartz has been appointed director of marketing for Jim Henson Records/BMG Kidz. Schwartz's previous credits include director of marketing and artist development for Arista Nashville and director of product development for RCA Nashville. Schwartz reports directly to Ron Osber, VP of BMG Kidz.

HEIGH HO: Walt Disney Records will release the soundtrack for "Snow White And The Seven Dwarfs" June 15, to coincide with the theatrical film's rerelease. The revamped soundtrack includes never-before-released material, including 50 minutes of underscore. It was remastered and restored from seven different sources, including the original nitrate masters. "Snow White And The Seven Dwarfs" also will be available in four spoken-word products.

UP, UP AND AWAY: Los Angeles' Museum of Flying at the Santa Monica

Airport launched its Kids Club Saturday-morning performance series April 24 with Walt Disney Records art Panache Express. According to Rick Bloom, president of West Hills, California-based Kindertainment (whose Wee Media marketing division is promoting the series), the Saturday programs not only offer music "in a family-friendly environment," they also allow families "to experience exhibits, films, and actual vintage aircraft." The second concert, May 15, featured A&M artist Tim Noah. Radio AARH (AM 830), an affiliate of the 24-hour Children's Satellite Network, is the series' media sponsor.

KIDBITS: Environmental author and songwriter Lois Sikera-Zuck, whose Kimbo Educational cassette "For The Love Of Animals" is one of the best collections of green music for kids, coordinated a number of performances by children's artists April 24 at the Great LA Cleanup. Appearing at the wildlife area of Sepulveda Basin were Children's Music Network members Dave Kinolin, Ken Frawley, Mara Brenner, and others... A&M's Sharon, Lois & Bram appeared May 16 with the Buffalo Philharmonic Orchestra at Buffalo, N.Y.'s Kleinhans Music Hall, previewing their 1994 North American concert tour... Trout Fishing In America (Music Management/Production, Ft. Smith, Ark.), appeared at the Philadelphia International Children's

Festival, May 20-31 at the Annenberg Center... Child's Play favorites Chris & Judy, whose "Kids' Country" (C&I Records, New Braunfels, Texas) was one of 1992's best, are working on their next release, tentatively titled "Our Home."

New from Bill Gaden, whose "Under A Western Sky" (Lingbush Music, New York), recorded with Brooke He-

dick, was another top pick for 1992—is "Morning, Noon and Nighttime Tales," a collection of stories and songs.

Assistance in preparing this column was provided by Scott Power. Please address all correspondence, review copies, etc., to Moira McCormick, 1000 Sherwin #801, Chicago, Ill. 60608, or call 312-441-0080.

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Retail

One-Stops Must Keep 2 Steps Ahead To Survive

WITH THE possible exception of inventory distribution, the one-stop segment of the account base is going through more changes than any other sector of the account base. In the last few years, the industry has seen the evolution of the super one-stop—in the forms of Bethel, Conn.-based CD One Stop, Miami-based Bassin Distributors, Philadelphia-based Universal One Stop, Woodland, Calif.-based Valley Distributors, and Santa Ana, Calif.-based Abbey Road Distributors. Unfortunately, the ascension of these one-stops seems to have hastened a shakeout in that sector of the account base. Last year, six one-stops closed their doors; this year, Justin, All Service, and Statewide went out of business, Gemini Distributing Co. filed for protection under Chapter 11 of the U.S. bankruptcy codes, and a Midwest-based one-stop is said to be "circling the drain."

Things likely will get more treacherous for one-stops that don't move with the times. If they haven't already done so, one-stop operators should be looking to computerize their operations. If operations already are computerized, they should be thinking about upgrading. Those that don't invest in systems—with the exception of one-stops that have a niche, i.e., specializing in a particular genre such as dance, or a large will-call business—are at risk of becoming extinct.

Even those that have just done so are planning to computerize are in danger of falling behind the times. The forward-thinking one-stops already have to automate their operations.

And, as if competition weren't fierce enough already, the super one-stops, already well capitalized, now have another advantage over the competition—Wall Street has shown a willingness to supply millions of dollars to them, either in the form of debt or equity.

In case in point is New York-based Alliance Entertainment Corp., which owns Bassin Distributors. In 1991 CIGNA Corp., a financial company based in Connecticut, offered \$15 million, mainly in the way of debt but with an equity kicker, to Alliance. In February, after acquiring Denver-based Encore Distributors, Alliance, using Tucker Anthony as the underwriter, raised \$50 million—\$28 million in senior debt, \$14.7 million in senior subordinated notes, and \$7.3 million in equity—from the private placement market.

Then the company signed a deal to merge with Trinity Capital Opportunity Corp., a public "shell" company. That deal, which needs shareholder approval, will see Trinity issue 16.5 million shares, currently trading at \$4.50, as payment.

Since Alliance acquired Bassin, other investors have shown interest in one-stops. About a year and a half ago, a company called Dublin Clark made

the rounds to most large one-stops, trying to interest them in a leveraged buyout. After that, a couple of investment banks explored the possibility of IPOs with a couple of one-stops.

Until Alliance, there was almost a firm rule in the one-stop industry: Either grow or go—out of business. It was virtually impossible to sell a one-stop. Even today, as one-stops go out of business, the only value they have is their inventory.

But what Alliance, which is headed by New York investor Joe Bianco, has done—almost single-handedly through its succession of deals—is show that one-stops have value. In each case, Bianco was able to raise funds based on the cash flow and profitability of the one-stop.

Alliance wholesale operations. You can be sure the other large one-stops are trying to figure out a way to cash in on the accomplishments of Alliance.

VIVA LAS VEGAS: While the music industry has NAKM and the video biz has VSDA, the big convention in the shopping center industry is the International Council of Shopping Centers meet, where developers and retailers from all walks of life gather to catch lessons in retailing. At the Billboard's Earl Paule attended the convention May 16-20 in Las Vegas, and reported the following:

BIG K'S MUSIC PAL: Borders Book Shops, acquired by K mart in 1992 and now with 31 stores in 18 states, is a serious music and video player, said chairman Joseph Antinoli in a keynote at the annual spring fling.

The newer Borders Books And Music, with espresso-bar ambience, came about because "the highly advanced inventory management system of Borders was easily adapted to music and video," Antinoli said. SKUs are 9,000 video selections, 70,000 titles in music, and 120,000 books.

FREQUENT FLYER: Wherehouse Entertainment topped Scott Young took some good-natured kidding during a splashy party the Torrance, Calif.-based chain held for developers at Caesars Palace. Noting policy not to have any product executives on flights, Cathy Wood, VP of store planning and development, said Young has to divide up trips because he carries the titles of board chairman and president along with CEO and COO.

WOMAN'S MOVEMENT: Rebecca Maceardini, newly elected ICSC president, is a departure for more than being the trade group's first female chief in 34 years. As director of operations at Forbes/Cohen Properties in Southfield, Mich., she comes out of management, not retailing, rather than being a developer. She was elected to the board in 1980.

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"HONEY, SUMMER IS JUST around the corner, the kids will be out of school, and we're due for a vacation."

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"Whatever we do, we're definitely bringing stuff to entertain the kids. Do you remember last year?"

"Oh, yeah. They were crying and screaming. 'I'm bored. Isn't there anything to do around here?' We've done that already."

"We should swing by the record store and buy some Disney tapes. You know, the tapes that have those wonderful songs or stories."

"That's a great idea. On last weekend's trip, the kids were mesmerized listening to those tapes. Can you believe they were silent for that many hours?"

"And what a relief to have some music that we all like."

"Let's go buy some now."

"OK, I hope the store has a great selection."



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AN DIE MUSIK BRINGS CLASSICAL TOUCHES TO BALTIMORE

(Continued from page 14)

upscale but still fairly unglitzy address of #1 Investment Plaza, Towson.

"Well, the location is a little odd," says Wong. "We're not in a mall. In fact, we have no business neighbors at all. And we're in a walk-up second-floor space."

Wong and Mo even turned that negative into a positive. "People come here, a little puzzled, but they responded well," says Wong. "They feel it's something new, then it's comfortable and we're into it, you know? We get to know them, and our staff makes suggestions and will offer to order something."

The partners are trying to make An Die a destination store, with customers stopping by "to see what's happening."

"What's happening" is more than a catch-all phrase where An Die is concerned. The owners have made entertainment—recitals, concerts, artist in-stores, broadcast remotes, and an amateur opera karaoke contest—part of

store activity.

Uniqueness and special features extend to other facets of An Die as well. It is one of the few stores in the mid-Atlantic to offer an update of a once-traditional record store service: listening booths.

Want to hear a cut of that new Abbey Lincoln CD? No problem. Or check out that PolyGram release of David conducting Prokofiev's Fifth Symphony and the Seythian Suite? Come on by.

Another thing: An Die sends customers a birthday card and one that says they're entitled to a special discount on top of the regular Preferred Listeners' Club discount.

An Die also borrowed an idea from retailers such as Tower and Olson's: a large, separate, soundproof room devoted to classical music, outfitted with top-end playback equipment.

The shop's average \$13.99-\$14.99 prices can be beaten by the chains, but

they still bring in new customers that become loyal followers, much like the Baltimore City Paper writers who said in the "Best CD Store" review of An Die Musik last September. "We're willing to pay the extra charge for a good selection that promises immediate audio gratification."

The jewel-box-only policy now doesn't even like a big deal, but it was before last year's decision to go to that kind of packaging by April 1, and the bottom line was damaged by manufacturers' inflexible returns policies.

Word got around that the new shop with the fancy-dancy name was sticking its neck out. Baltimoreans are an adventurous lot, and took a liking to the rebels. The local TV crews even came around and did a piece on the jewel-box boys.

An Die Musik president Wong and executive VP of operations Mo are opening a second store—same name—in Ellicott City, a charming and increasingly baby-boomer-bosotted little town filled with antique shops and trendy boutiques, located halfway between Baltimore and Washington, D.C.

It will be an 11,000-square-foot store with an added twist: It will offer high-end, but reasonably priced, audio in addition to CDs.

"It'll be similar to the first store," says Wong. "But we'll be setting up the audio equipment in two family-style rooms so people can get a feeling of what the staff will sound like at home."

Wong and Mo have more plans to extend their vision. "Why not a fryer, or a reading room," Wong says. "Or an area for tea and snacks, maybe a concert space. We're not only selling our customers CDs—we want to throw a party."

A&A CHAIN

(Continued from page 14)

Ken Fowler and directors Roy Calma and Ken Howe Jr. picked up a 51% stake.

Despite constant downsizing and reorganizing and the renegotiation of leases on all of its stores, A&A continued to face difficulties. Aggressive pricing by competitors, poor staff control, inability to franchise, and a shortage of full-line product all led to the company's downfall. Music suppliers, stung by the previous bankruptcy, continued to insist on COD terms for orders. As a result, in the bankruptcy, music suppliers' exposure was limited to \$119,795 (Canadian).

While music suppliers might have been generally unscathed by the bankruptcy, there still are dark clouds on the horizon for them. On closing, R.O.W. and Pinoff found much more product than anticipated, leading to speculation that product was shipped in before closing to maximize assets.

While exchange allowances by Canadian major suppliers run 15%-25%, these companies plan to fight against the new owners returning product from former A&A bins.

"These buyers will be looking to return product to suppliers, but everybody's going to be tight," says an industry source. "The terms are, 'If you didn't buy it from us, don't expect to return it to us.' Eventually, however, it's going to come back to us somewhere down the line. We can't keep running inventory lists forever."

Top Adult Alternative..

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WEEK AGO	WEEK ON CHART	TITLE LABEL & NAME/ DISTRIBUTING LABEL	ARTIST
NEW AGE ALBUMS..				
*** No. 1 ***				
1	2	79	SHEPHERD MOONS ^{AP} REFRESH 28775/WARNER BROS.	ENTYA
2	1	7	IN MY TIME BUREAU MUSIC 2106	YANNI
3	3	17	CURTAIN CALL MOLAR DMC 932	DANNY WRIGHT
4	6	11	MRS. CROWLEY'S BLUE WALTZ RELATIVITY 1142	ADRIAN LEGG
5	17	3	NARADA DECADE NARADA 62913	VARIOUS ARTISTS
6	4	13	ROMANCE NARADA GRAMMACHE 103	CHIP DAVIS
7	5	210	WATERMARK ^{AP} REFRESH 24774/WARNER BROS.	ENTYA
8	7	9	LINK PROPHET HILL 1123	OSTEIN SEVAG
9	8	11	NARADA COLLECTION 4 NARADA 63010	VARIOUS ARTISTS
10	13		THE ELEVENTH HOUR NARADA GRAMMACHE 3339	CHRISTOPHER FRANK
11	9	61	SOLD PARA TI EPIC 4748	OTTMAR LIEBERT + LUNA NEGRA
12	11	15	SOMA HEARTS OF SPACE 1193	STEVE ROACH + ROBERT RICH
13	13	9	THE ELEVENTH HOUR REAL MUSIC 0032	MARS LASAR
14	20	5	BEYOND THE MIND'S EYE REFRESH 24774/WARNER BROS.	JAN HAMMER
15	21	3	2002 HIGHER OCTAVE 7051	DISCO
16	18	5	BLUE NIGHT PROPHET HILL 1123	BLUE KNIGHTS
17	15	53	THE VISIT WARNER BROS. 71680	LORENA MCKENNETT
18	47		HEART ZONES PLANE TART PRODUCTIONS 3176/LAURE	DOC LEW CHILDR
19	18	183	NOUVEAU FLAMENCO HIGHER OCTAVE 7036	OTTMAR LIEBERT
20	19	85	SUMMER ^{AP} PROPHET HILL 11107	GEORGE WINSTON
21	19		THROUGH THE RAINDROPS HIGH HARMONY 1005	ROBERT BONFIGLIO
22	NEW		ETCHED IN STONE SILVER HILL 7016	FLOWER AND BRANCA
23	NEW		MONTREY NIGHTS GTS 4570	JOHN TESH
24	12	31	MY FOOLISH HEART PROPHET HILL 11113	LIZ STORY
25	NEW		SPANISH ANGEL LYVING MUSIC 272	PAUL WINTER CONSORT

WORLD MUSIC ALBUMS™

*** No. 1 ***				
1	1	9	ADVENTURES IN AFROPEA 1 AFROPEA 1001	ZAP MAMA
2	2	19	GLOBAL MEDITATION ELIPSES 00171/HELAZON	VARIOUS ARTISTS
3	3	9	ANAM MELANGE 42040/AL	CLANNAD
4	7	13	LAM TORO MELANGE 9025/AL	BAABA MAAL
5	4	11	A MEETING BY THE RIVER MELANGE 42040/AL	RY COODER/V.M. BHATT
6	6	11	MYSTICAL TRUTH MESA 79044/STONY	BLACK UHURU
7	5	13	MO-PI PRODIGE 10242	MOUTH MUSIC
8	10	11	WAKE UP QUALITY 1131	BIG MOUNTAIN
9	8	33	SONGS OF FREEDOM TUFF RECORDS 112/STONY	BOB MARLEY
10	14	5	THE WORLD SHOULD KNOW HEARTBEAT 113/STONY	BURNING SPEAR
11	9	25	KALFOU DANJERE MELANGE 42040/AL	BOUKMAN EKPERYANS
12	11	13	MENAGERIE: THE ESSENTIAL COLLECTION MELANGE 9929/AL	BUCKWHEAT ZYCO
13	9	13	WEAVING MY ANCESTORS' VOICES REAL WORLD 7282/CAROL	SHEILA CHANDRA
14	NEW		ESTAROS ALBUM 14538/AL	NICKY SKOPOLITIS
15	NEW		SELENIUM MELANGE 42040	WARTITA

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Performance Has Strangelove Interest; Dick Dale Sounds 'Tribal Thunder'

CRAZY MUSIC: Di often gets mail in response to one item or another, but we were utterly taken aback upon the recent receipt of a package from Stephen Kaplan of New Brunswick, N.J.-based Performance Distributors. Kaplan was inspired to write after seeing our mention of Kramer's oddball new soundtrack label Strangelove.

Performance, it seems, is in much the same vein. Kaplan's package included such goodies as Charles Manson's infamous album "L.A.", Chingis Chavin's collection of e-mail observations, "Country Porn"; the soundtrack for Ed Wood's trash classic "Plan 9 From Outer Space"; "Blackface In Bondage," a set of heavy-metal versions of all 101 Lennon numbers by the Slaughter Marmies; "Zionismia," a two-CD compilation of Presley-related tributes and novelties; and no fewer than four albums by notorious (and dangerous) punk rocker GG Allin.

We figured from this buffet of lunacy that Kaplan must be a drifting, clever-wandering maniac of some sort. But we met him at last month's NAIRO confab outside of Washington, D.C., and discovered that he is a perfectly sane man with extremely eccentric tastes.

Kaplan says that Performance began



by Chris Morris

life 20 years ago as a distributor; today the company carries some 130 lines, "mostly very left-of-center," including a number of blues, oldies, and rock/n-roll labels, and what he calls "crazy labels, like Satan, Crypt, and Silexcat."

But Kaplan, a former film student who (aptly) wrote his thesis on the works of Roger Corman, got into the label game himself in 1976. "I was sort of inspired by what Rhino was doing when Rhino first started—stuff like the album of Bono impersonators, the Tempe City Kanoo Orchestra," he says. "They were putting out records that were really essential—to compensate for what was missing."

Today, Performance releases albums under several imprints—Fruit Of The Tune, Live God, Bizarro World, and Aware; its latest label, Orange Records,

will issue records by the noted East Village icon David Peel.

While much of Performance's product is plain nutty, it also issues obscurities and oldies by acts such as Stars, the Shadows Of Knight, the Music Explosion, the Belmonts, and Nico—and even vinyl (!) on two albums by one of D's favorite old metal bands, the mighty Doom. Kaplan says of his well-oiled record, "You may never play them more than once, but if you put them on your shelf, people will look at them." No kidding.

He adds, "I stay awake at night trying to find ideas no one else would deal with."

More to him.

GOOF DEPT: Grelins insistently inserted a couple of errors into our list of the winners of NAIRO's Indie Award in this space two weeks ago. Clarence Gatemouth Brown's "No Looking Back" on Alligator took the trophy in the blues category; Tish Hinojosa's "Culture Swing" on Rounder won the folk music category.

FLAG WAVING: Jimi Hendrix may have been a great musician, but he was a pretty lucky prophet. Quoth Jimi, "You'll never hear surf music again." Another left-handed guitar player is proving Hendrix wrong: Dick Dale is back and shredding on his new Highnote album, "Tribal Thunder."

Dale, whose instrumentals "Let's Go Trippin'" and "Miserton" defined the surf music sound of the '60s, has kept a low profile in recent years. "I was never really interested or involved in doing something, because I never had the chance to enjoy it." The musician, who once kept a large menagerie of wild animals, "I was content with staying at home, raising my lions and lions."

But an old friend, critic Joel Selvin of the San Francisco Chronicle, brought Dale back into the public eye. "He called me to congratulate me on the birth of my child," Dale recalls. "He says, 'Man, you gotta come out and play up here.'"

Dale was booked into that slot at Slim's, the Bay Area roots music showcase. Selvin helped him out by writing "a big story about this character, like Mighty Joe Young coming out of the jungle."

The show at Slim's sold out, as did five subsequent dates. Dale, who had worked with a large show band, now works with a small combo at the urging of his wife, Jill. "She said, 'Get rid of that Vegas sound. You sound like Wayne Newton.'"

The equally straggled-out "Tribal Thunder" subsequently was co-produced by Dale, Selvin, and Scott Matthews, of cult act the Dunces. The King of the Surf Guitar, picking a new Dale model Fender Stratocaster fed through his original Showman amp, burns a hole through an ultra-hot repertoire of new instrumentals, backed by Mathews, former Tubes Prairie Prince, and Chris Isaak's bassist, Ralfie Sallee. It is possible, his reverberated sound is better than ever.

Dale, who today lives on an 81-acre estate in Ventury Palms, Calif., plans to tour Europe. The excitable guitarist says, "I've never been out of the country before." A recent L.A.-area gig was June 5 at the Palmarino in North Hollywood.

Top Pop. Catalog Albums™

WEEK LAST WEEK	ARTIST	ALBUM (LABEL & NUMBER) (DISTRIBUTING LABEL, ELUC. LIST PRICE)	TITLE	WEEKS ON CHART
1	BOB MARLEY & THE WAILERS	LEGEND (4045) (J&R)	LEGEND	97
2	JIMMY BUFFTET & THE PARASITICS	SONGS YOU KNOW BY HEART (100) (J&R)	SONGS YOU KNOW BY HEART	108
3	ERIC CLAPTON & TIME PICES	THE BEST OF ERIC CLAPTON (100) (J&R)	THE BEST OF ERIC CLAPTON	108
4	ELTON JOHN	GREATEST HITS 1976-1986 (100) (J&R)	GREATEST HITS 1976-1986	27
5	JOURNEY	JOURNEY'S GREATEST HITS (100) (J&R)	JOURNEY'S GREATEST HITS	108
6	YOUNG AMERICA	WATERMARK (100) (J&R)	WATERMARK	85
7	THE EAGLES	GREATEST HITS 1971-1975 (100) (J&R)	GREATEST HITS 1971-1975	108
8	JAMES TAYLOR	GREATEST HITS (100) (J&R)	GREATEST HITS	108
9	PINK FLOYD	DARK SIDE OF THE MOON (100) (J&R)	DARK SIDE OF THE MOON	108
10	STEVE MILLER BAND	GREATEST HITS (100) (J&R)	GREATEST HITS	108
11	MEAT LOAF	BAT OUT OF HELL (100) (J&R)	BAT OUT OF HELL	108
12	THE EAGLES	GREATEST HITS VOL. 2 (100) (J&R)	GREATEST HITS VOL. 2	106
13	PINK FLOYD	THE WALL (100) (J&R)	THE WALL	108
14	CREEDENCE CLEARWATER REVIVAL	CHRONICLES VOL. 1 (100) (J&R)	CHRONICLES VOL. 1	29
15	JIMI HENDRIX	SMASH HITS (100) (J&R)	SMASH HITS	53
16	THE BEATLES	CLASS OF '55 (100) (J&R)	CLASS OF '55	1
17	METALLICA	...AND JUSTICE FOR ALL (100) (J&R)	...AND JUSTICE FOR ALL	39
18	BON JOVI	SUPPERMAN WHEN WET (100) (J&R)	SUPPERMAN WHEN WET	47
19	ENTY	ENTY (100) (J&R)	ENTY	63
20	METALLICA	RIDE THE LIGHTNING (100) (J&R)	RIDE THE LIGHTNING	53
21	GUN'S N ROSES	APPETITE FOR DESTRUCTION (100) (J&R)	APPETITE FOR DESTRUCTION	108
22	THE DOORS	BEST OF THE DOORS (100) (J&R)	BEST OF THE DOORS	108
23	BILLY JOEL	GREATEST HITS VOL. 1 & II (100) (J&R)	GREATEST HITS VOL. 1 & II	108
24	ALTON JOEL	GREATEST HITS (100) (J&R)	GREATEST HITS	100
25	THE POLICE	EVERY BREATH YOU TAKE - THE SINGLES (100) (J&R)	EVERY BREATH YOU TAKE - THE SINGLES	75
26	U2	THE JOSHUA TREE (100) (J&R)	THE JOSHUA TREE	31
27	JANIS JOPLIN	GREATEST HITS (100) (J&R)	GREATEST HITS	67
28	LED ZEPPELIN	LED ZEPPELIN 2 (100) (J&R)	LED ZEPPELIN 2	55
29	METALLICA	MASTER OF PUPPETS (100) (J&R)	MASTER OF PUPPETS	54
30	MICHAEL JACKSON	THRILLER (100) (J&R)	THRILLER	108
31	PAUL SINGLES	LICENSED TO ILL (100) (J&R)	LICENSED TO ILL	46
32	DEF LEPPARD	HYSTERIA (100) (J&R)	HYSTERIA	56
33	FLEETWOOD MAC	GREATEST HITS (100) (J&R)	GREATEST HITS	57
34	BRUCE HORNBY & THE RANGE	THE WAY IT IS (100) (J&R)	THE WAY IT IS	1
35	CHICAGO	GREATEST HITS 1962-1989 (100) (J&R)	GREATEST HITS 1962-1989	50
36	LYNRYD SKYNYRD	BEST - SKYNYRD'S INTINYDS (100) (J&R)	BEST - SKYNYRD'S INTINYDS	21
37	CAROLE KING	TAPESTRY (100) (J&R)	TAPESTRY	8
38	REBA MCDOWELL	GREATEST HITS (100) (J&R)	GREATEST HITS	6
39	BOB SEGER & THE SILVER BULLET BAND	NINE TONIGHT (100) (J&R)	NINE TONIGHT	11
40	RIGHTOUS BROTHERS	BEST OF RIGHTOUS BROTHERS (100) (J&R)	BEST OF RIGHTOUS BROTHERS	105
41	SADE	DIAMOND LIFE (100) (J&R)	DIAMOND LIFE	11
42	GRATEFUL DEAD	THE BEST OF SKELETONS FROM THE CLOSET (100) (J&R)	THE BEST OF SKELETONS FROM THE CLOSET	25
43	LED ZEPPELIN	LED ZEPPELIN IV (100) (J&R)	LED ZEPPELIN IV	104
44	THE BEATLES	ABBEY ROAD (100) (J&R)	ABBEY ROAD	32
45	ROLLING STONES	HOT ROCKS (100) (J&R)	HOT ROCKS	1

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Silver Wave president James Marienthal, left, congratulates artist Peter Kater on the album "Migration," by Kater and R. Carlos Nakai, which won in the new age category.



Flying Fish VP of artist development Seymour Guenther accepts the Independent Music Hall of Fame Award, which was presented posthumously to the label's founder, Bruce Kaplan.



Alan Becker, VP of purchasing of Relativity Records, accepts the INDIE Award in the rock category for Joe Satriani's "The Extremist." At left is presenter Mike Schrebnman, co-founder of the Washington Area Music Assn.



Singer Hank Ballard, left, listens as Scepter Records founder Florence Greenberg answers a question at the "Legends Of Independent Music" panel.

Outtakes From INDIE Awards

ARLINGTON, Va.—The National Assn. of Independent Record Distributors and Manufacturers held its largest convention ever May 12-16 at the Crystal City Hyatt Regency here. The 900 attendees included representatives of independent labels and distributors, promotion and marketing firms, manufacturers, media, and a record number of international delegates. The highlight of the conference was the annual INDIE Awards presentation.



Koch International executives celebrate the label's wins in the classical, traditional jazz, reggae, and traditional world music categories. Shown, from left, is director of international A&R Wolfgang Breuer, director of sales and marketing Michael Rosenberg, president Michael Koch, and director of U.K. operations Klemens Kundratitz.



Keith Grimwood, left, and Ezra Idlet of Trout Fishing In America perform during the 1993 INDIE Awards Show. The band took top honors in the pop category for its album "Over The Limit," on Trout Records.



This year's INDIE Awards were the first to include a video category. Washington Area Music Assn. co-founder Mike Schrebnman, right, presents the award to Oh Boy Records president Al Bunetta, left, and VP Dan Einstein for John Prine's "Picture Show."



Elliot Goldman, head of The Goldman Group and former president/CEO of RCA Records, delivers the NAIRD convention keynote address.



Philadelphia folk radio DJ Geno Shay, right, congratulates Rounder Records owner/co-founder Marian Leighton on "Everyone You Say Goodbye," by Allison Krauss, which won in the bluegrass category.



Producer/publisher Malcolm Alexander, right, presents the rap album INDIE Award to Tommy Boy Records chairman Tom Silverman for "House Of Pain" by House Of Pain. Tommy Boy also won awards in the 12-inch and dance categories, both for House Of Pain's "Jump Around."



Alejandro Selasco, left, president of indie label Sciamericana Corp., discusses music with David Eisner, president of retail outlet House of Musical Traditions.

International Hong Kong Music Sales Shot Up in '92

■ BY MIKE LEVIN

HONG KONG—Even those who had optimistically forecast some 30% growth in Hong Kong's music industry in 1992 were shocked by the results. Just made public here.

IFPI's figures showed total dollar value for the year up 46% over last year, and deliveries of cassettes and CDs were up 46%. Karaoke, Hong Kong's newest pursuit, more than doubled in both units and revenue (Billboard, May 29).

The market's only retreat was in laserdiscs, down marginally.

Key trends reported from members

of global label group IFPI in Asia's eighth-largest market include:

- CD sales rose 56% to \$94.5 million, with unit sales increasing 42% to 8.5 million.

- Cassette revenues increased 7% to \$17.8 million, while unit sales rose only 1.4% to 8.5 million.

- CDs now control 69% of the unit market, up from 63% last year. Cassettes had a 26% share, down from 33%.

- Dollar value of CDs captured 84% of the market, up from last year's 77%, while cassettes dropped to 14% from 21%.

- Karaoke unit sales exploded 138% to 534,000, while dollar value increased

109% to \$18.7 million.

- Laserdisc units dropped about 1% to 58,000, although dollar value slid 24% to \$1.7 million.

- LPs are not a factor in the market, according to IFPI.

While several executives here say the market figures correspond to their own sales patterns, it's unclear whether a significant proportion of the increase reflects the fact that one international major and one local company have reported in 1992, while their sales were missing from 1991's count.

Another factor behind the growth in the re-export of product from Hong Kong to China, recorded in the IFPI sales figures as domestic shipments. This factor fluctuates according to the economic and political climate.

Much of Hong Kong's growth can be attributed to an increase in Chinese music, primarily Cantonese. Although record companies won't reveal their product breakdown, sources say international repertoire was only up about 10% and made up less than 20% of overall sales.

SNEP Signs For New Singles List Claims Current Chart Is 'Unreliable'

■ BY EMMANUEL LEGRAND

PARIS—France could have two different single charts operating by the end of the year if an industry rift continues.

The prospect looks increasingly likely as French industry organization SNEP is poised to launch a new singles chart next fall. Industry officials believe this new chart will be much more "reliable" than the current Top 50 chart operated by Top No. 1, an affiliate of broadcaster Europe 1.

The current chart, monitored by Nielsen and IPSOS, is using a point-of-

sale system, but SNEP stopped backing the chart at the end of 1992, saying the data were "unreliable" and contained discrepancies.

The albums chart remains unaffected by the move, as the industry believes the Top No. 1 album chart is working properly.

SNEP has signed an agreement with polling organization IFOF to create the new singles chart and monitor sales with a computerized POS system. IFOF is expected to be able to deliver its first charts by Oct. 15. A list of 100 titles will be available, giving a broader view of the sales situation and encouraging "more chart activity."

BETTER REFLECTION OF MARKET

The panel of stores, according to SNEP, will better reflect the current retail situation in France, where all types of stores (supermarkets, hypermarkets, chains, and independent stores) will be weighed according to their sales. Supermarkets and hypermarkets account for more than 50% of all singles sold in France, but are not considered by the industry as "breakers" of new music. Buyers for these stores tend to concentrate on the top 20 or 30 titles charted.

Bertrand Delors, GM of SNEP, says, "The panel will respect the current balance between the different stores."

Nevertheless, leading retail chain FNAC, with its 40-plus shops, will not be part of the panel. SNEP officials consider it will not affect the final result of the chart, as singles represent a very limited part of FNAC sales, which are much more album-oriented.

Delors declines to reveal the cost for this new chart, saying that "it will be in the same price bracket as the existing singles chart." The record companies, mainly the majors, are due to pay for the chart, and will try to recoup the investment by selling the results to broadcasters.

SNEP has hired former Virgin GM Dominique Leguenn to explore ways to expand the chart's reach on TV and radio avenues. She is said to be in discussion with several channels, including Canal Plus, which is considering dropping the current Top 50 chart.

Japanese Salsa Gets BMG Push

■ BY STEVE MCCLURE

TOKYO—For most Japanese hands, trying to make it big internationally means leaving the security of the domestic market behind and heading into new and unknown territory.

But for salsa band Orquesta de la Luz, it means breaking out of the band's Latin American base and expanding into Europe, Asia, and other territories.

That's what BMG International hopes to do with ODL, following the recent expiration of the band's licensing deal with New York Latin specialty label RMM, which distributed ODL's first three albums in the U.S., Central and South America, and Spain.

BMG International will release the band's next album worldwide and promote ODL as an act with international appeal, says Osamu Sato, president of BMG Victor, BMG's Japanese affiliate.

"Orquesta de la Luz are not just Japanese artists, but world artists in a real sense," Sato told a Tokyo press conference at which the new distribution deal was announced.

"We're trying hard to re-export music," added Sato.

BMG Victor has held the master rights to the band's recordings since

(Continued on page 55)

Juarez Leads PolyGram's Push In Spain

■ BY HOWELL LEWELLYN

MADRID—A strong new effort to promote and unite the Spanish and Latin American music markets has begun with the recent appointment of Eke Juarez as president and CEO of PolyGram Spain.

"Internal changes here in Spain can wait," says Juarez. "Our first aim is to create a single Latin American continent, in terms of all Spanish music. It is more important to break down the barriers between Latin America and Spain than between the Spanish- and English-speaking worlds, because these already have their separate roots."

Juarez says he will be working within a "dynamic triangle" of executives to boost Spanish music on both sides of the Atlantic, coordinating his efforts in Spain with those of Manolo Diaz of PolyGram Latin American operations and Salvador Perez, in charge of developing the Latin music market inside the U.S. Diaz and Perez are based in Miami.

Juarez took over in Madrid following the retirement of Mariano de Zuniga, who had been with the company for 38 years and managing director of PolyGram Spain since 1971.

Prior to his new appointment, Juarez had been president of Twentieth Century Fox Film and FoxVideo in Spain. With that background, he is "in total agreement" with the plan of PolyGram Worldwide president Alain Levy to use 25% of the company's sales in the film and video field by the year 2000. He says PolyGram Spain will be dealing in non-musical video soon.

"I share the same multimedia plan (Continued on page 54)

German Court Blocks Zyx From Releasing Beatles Set

■ BY WOLFGANG SPAHR

COLOGNE—EMI's battle against unauthorized Beatles recordings has taken a turn for the better, thanks to granting a temporary injunction against Zyx Music's double CD of the "Red" album.

The district court in Frankfurt granted the injunction May 24, stopping Zyx from producing and distributing the two-CD set.

"The double CD bearing the title 'Beatles Red' is an unauthorized recording right held by the artists," says Helmut Fiest, president of EMI Music GSA. "These sound carriers are illegal reproductions whose distribution is forbidden under copyright law."

The prohibition order also applies to retailers, regardless of whether the CDs have been bought from Zyx or from third parties.

EMI says the law applies immediately, regardless of international treaties and the notoriously problematic Article 7 of the Rome Convention. The spirit of Article 7 states that laws in one member state must apply equally to all citizens of the European Community. German courts have not reached a final decision on whether interpretation of that article could supersede local laws. The issue has been examined during EMI's battle with coffee company Tchibo, which has been distributing supposedly public domain Beatles recordings as part of a promotional campaign.

The proposed draft law on copyright terms within the EC contains a 50-year protection. But German copyright law still gives only 25 years' protection to sound recordings, so many recordings made in 1968 or before are now circulating freely. The Zyx album, however,

"The decrease in laserdiscs is a good example of the trend toward local music, because these discs are only of international artists," says local IFPI chief Patrick Wong.

"But that could change next year. This is the hardest market to forecast that I have ever seen."

The figure for CDs and cassettes came from 15 reporting companies (five majors and eight independents), which make up about 90% of total sales (95% from the majors).

Karaoke figures, however, are less representative because the three reporting companies, two majors and one independent, make up only about 40% of the total.

Another part of 1992's growth came from a drop in the amount of piracy. Officially, Hong Kong's market does not lose revenue to counterfeit products, but sources say that in 1991 as much as 3% of sales were fakes. That dropped to about 1% in 1992.

(The exchange rate used in this story is the current rate of \$1-\$7 (Hong Kong.)

contained one track, "Yellow Submarine," that is still in copyright.

Reinhard Piel, GM of Zyx, says the company will accept the court's decision. "Yellow Submarine" was a mistake," Piel told Billboard. "Zyx supports IFPI's activities with regard to terms of copyright of 50 years, despite the fact that the legal basis with regard to certain releases is not clear."

"It is not acceptable that other companies are active in this unclear field, and Zyx has a disadvantage in competing in this market," Piel says. Zyx is now waiting for a legal decision from the European Court in Brussels.



Tenor Signing. French-born Sicilian Tenor Roberto Alagna sings a four-year deal with EMI Classics. Under the deal, Alagna will make a minimum of three recordings for EMI. Shown standing, from left, are Alain Lanceron, director of classical EMI France; and Richard Littlejohn, president, EMI Classics. Seated are Jean-Marie Polve, International Artists Organization; Alagna; and Peter Award, VPR of ABR, EMI Classics. (Photo: Christophe Chauchat)

WORLDWIDE MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWEDEN: Hedingrarna (the Heathers) is an eccentric ensemble of Finnish singers and Swedish musicians that has created a new dimension in popular music. Combining sampling technology with instruments invented by the band itself—such as the "torvi" and the "vervjeri"—the group's work is inspired by ancient music from the northern parts of Sweden. Although Hedingrarna was awarded a Swedish equivalent to the Grammy for best folk music record of 1992 for its album "Kakki," the band has a sound and attitude that appeals to rock fans across the board. Frequent outbursts of headbanging and even the occasional stage-diver are seen at the group's gigs. Sales of "Kakki" now exceed 15,000, and the album has been near the top of the EBU World Music Chart for several months. Such is Hedingrarna's unusual and irresistible crossover appeal that the band is booked to play at all the big Scandinavian festivals this summer, including Hultsfred, Hockide, the Falun Folk Music Festival, and even at the Stockholm Jazz & Blues All Star Festival next month.

KEN NEUFUNE

SPAIN: The gypsy group Ketama, a pioneer of the New Flamenco scene, has just released its sixth album, "El Arte De Lo Invisible" (The Art Of The Invisible). Critics say the collection is light years away from the group's deep flamenco origins, but that didn't stop Ketama from driving wild a packed house at the 1,500-capacity Aguapalme venue in Madrid. Led by brothers Juan and Antonio Carmona and their cousin Jose Miguel, all of whose fathers and uncles were traditional flamenco flautists, the group incorporates non-flamenco rhythms, such as salsa, into its music, giving New Flamenco its sound and identity.



An earlier example of Ketama's versatility is the instrumental album "Delirios Ibericos" (Iberian Ravings), recorded with Portuguese flautist Ryo Kyo in Lisbon and Madrid. On this collaboration, Kyo tunes the band's wilder tendencies with pleasant, even placid, results. The group has played with most of the country's other flamenco giants, and many observers have their money on Ketama remaining the guiding force in New Flamenco.

HOWELL LLEWELLYN

JAPAN: Singer, songwriter, and shamisen player Shookichi Kina, for nearly 20 years the most famous and influential Okinawan rock musician, is about to get the international recognition he has long deserved. A 14-track retrospective of his work is scheduled for release in September on David Byrne's Luaka Bop label. The as-yet-untilized compilation will include the original Okinawa indie version of "Haisai Ojisan," Kina's first recording and still one of his best-known songs. He is due to begin recording his next album with longtime backing band Champloose next month, but in the absence of any new product, his former record label, Toshiba-EMI, is releasing a set comprising 11 versions of Kina's classic song "Hana," which has been covered by groups throughout the Far East, as well as by David Lindley and Henry Kaiser on their recent album "A World Out Of Time." As part of an effort to introduce his music to a younger generation of fans, Kina was joined on stage at a recent concert by members of fast-rising bands the Boom and New Model. STEVE MCCLURE



FRANCE: After only a few movies, Goran Bregovic (Pulse, March 13) has become one of a small group of film score composers with the golden touch. His name is closely linked to that of film maker Emir Kusturica, who, like Bregovic, comes from Sarajevo in Croatia. Both men now work in France and have shared credits on "Le Temps Des Glaces" (Time Of The Glaciers) in 1990 and "Arizona Dream" in 1992. The soundtrack for "Arizona Dream" (PolyGram), which has sold about 200,000 copies here in this country, a ballad called "In The Death Car," which recently hit No. 2. Bregovic continues to make rock history with his soundtrack for the movie "Tootsie Affair," starring Isabelle Adjani, which was presented on the last day of the Cannes Film Festival. Two of the songs feature the singing of Scott Walker, the first new recordings in 10 years by the former front man of the Walker Brothers. EMMANUEL LEBRAND

NORWAY: Blues guitarist Andreas Berg creates sounds of raw beauty with a playing style that is more peaceful and reflective than the rough and tumble of old masters such as Muddy Waters. Berg is inspired instead by the melancholy playing of English blues legend Peter Green, and the title track of Berg's latest album, "The Supertuna" (New Line), is an earnest, bluesy, and even Green-pearmed song notable for its sustained notes and rhythmic pulse. All other numbers on this instrumental collection were written by Berg.

RAI ROGER OTTSEN

Spanish CD Suppliers Fear Pilz Plant

■ BY HOWELL LLEWELLYN

MADRID—Spain could become a major compact disc manufacturer, with supply far exceeding domestic demand, if German CD manufacturer Pilz fulfills its promise to build a 100-million-unit CD plant here.

The May 25 announcement by Pilz that it plans to build its biggest plant in Spain has sent shivers down producers' spines.

In late 1990, there was only one CD manufacturing plant in Spain, Ibermemory, part of the Iberofon group just outside Madrid. By early this year, two more Madrid-based factories had opened—Tecnico CD, part of France's MPO group, and Servicios Ibericos Entertainment. Together, they have an annual out-

put approaching 34 million, already greater than 1992's domestic CD sales of 20 million units. The three were joined in early May by Barcelona-based Gema OD, which has an initial turnover of 6 million units.

Moreover, a Gema sister company, Tecnodisc, plans to begin production in Madrid in September, also with an initial output of 6 million. But the giant will be Pilz, which by 1996 plans to open a plant with an initial production of 70 million units, eventually moving up to an annual capacity of 100 million.

Gema OD and Tecnodisc say their capacity should reach 15 million to 16 million by 1994. So with a potential of nearly 150 million CDs per year, output will far out-

strip domestic demand, which experts figure could touch 40 million to 45 million within two years.

"I'm very worried because I think this production level will be too much to handle," says Giles Bastit, director of Tecnico CD, which is currently the biggest producer, with an output of 15 million. He reckons that even counting the estimated 5 million to 7 million CDs given away free at news kiosks on top of the 20 million in sales, Spain will be saturated. Tecnico CD does not export, although Pilz local manager Herbert Tiescher calculates that only 15-20% of its product will be for the Spanish market. "The rest will be exported, mainly to Europe but some 10% to Latin

(Continued on page 55)

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GEMA Continues To Witness Increases In Income Since '89

■ BY WOLFGANG SPAHR

MUNICH—Germany's authors' rights society GEMA increased its income by some 12.23% to \$712 million in 1992. While impressive, the increase compares with a 25% rise in 1991 and mainly reflects the slower growth in CD sales.

Income from performing rights increased in 1992 to \$250 million, \$28 million more than in 1991. Mechanical income amounted to \$298 million—an increase of \$35 million. The surplus is due mainly—as in 1991—to the result of the increase in CD sales.

"Looking back on the last four years, GEMA can be proud of having achieved an increase in income of 58.4% since 1989, when returns amounted to \$450 million," GEMA chairman Professor Dr. Reinhold Kreile said on announcing the figures.

Unlike the rest of the economy, the principle that increase in profits means less expenditure does not apply to the col-

lecting societies, said Kreile. With such societies, increased income means an increase in program use and in distribution of royalties, but still carried out with the customary reliability and accuracy, says Kreile.

MORE EMPLOYEES

In the last 10 years, the number of GEMA employees has risen from 1,007 to 1,388. The number of members has increased from 15,140 in 1983 to 32,227 in 1992. "GEMA tries to keep the costs, which amounted to \$97 million in the business year of 1992, as low as possible," Kreile stated. After the deduction of these expenses, the dividends paid out come to \$617 million.

GEMA's forecast for 1993 is that returns from the use of copyrights and royalties will reach \$690 million, while costs will increase from \$97 million to \$103 million.

[The exchange rate used in this article was \$1=1.61 Deutsche marks.]

Triple Ivor Win For Songwriting Duo

LONDON—A pair of songwriters was dealt the best hand May 25 at the 1992 Ivor Novello Awards in London: Mick Leeson and Peter Vale, whose "Would I Lie To You?," as recorded by Charles and Eddie, triumphed three times.

Published by EMI/Virgin Music, the Leeson/Vale copyright won prizes for best contemporary song, best-selling song, and international hit of the year.

Annie Lennox, Eric Clapton, and a self-described "white guy from Grimsby," Rod Temperton, also were recipients of Ivors, the annual U.K. prizes for writers and publishers.

The occasion saw a lifetime achievement award bestowed upon George Shearing; the annual Jimmy Kennedy award presented to veteran writer Les Reed; and the accolade for outstanding contribution to British music given to the Hollies in this, their 30th anniversary year.

Many of those honored were present, including Temperton, whose songs have been recorded by Michael Jackson and others. He offered a self-effacing speech to the crowd at London's Grosvenor House Hotel; it was an appreciated counterpart to Shearing's witty address. Temperton singled out publishers Dick Leahy and Bob Grace and producer Barry Blue as contributing to his success.

Among the celebrities in attend-

ance were Seal, Dave Stewart, Sonia Clark Bruce, David Essex, Petula Clark, Midge Ure, Dave Clark, Right Said Fred, and Samantha Fox.

The Ivor Awards are presented by the British Academy of Songwriters, Composers, and Authors, and sponsored by the Performing Right Society. The full list of winners:

Best contemporary song: "Would I Lie To You?" written by Mick Leeson and Peter Vale, published by EMI/Virgin Music Ltd.

Best song musically & lyrically: "Why," written

by Annie Lennox, published by La Linnova and BMG Music Publishing Ltd.

Best theme from a TV/radio production: "Gives," composed by Michael Storey with lyrics from the poem "To My Son" by the late Siegfried Sassoon, published by Two Bunch Music Ltd. and Licensing Copyright Service Ltd.

Best film theme or song: "Tears in Heaven" from "Rush," written by Eric Clapton and Will Jennings; published by EC Music Ltd., Warner Chappell Music Ltd., Blue Sky Rider Songs, and Ronder Music London Ltd.

(Continued on next page)

JUAREZ LEADS POLYGRAM'S PUSH IN SPAIN

(Continued from page 52)

as Levy and Allen Davis, our president in continental Europe," says Juarez. "As such, my joining PolyGram is kind of a perfect marriage."

Juarez adds that one of his major goals will be to "manufacture more repertoire in the U.S. hispanic market. There's a whole second generation of Cubans and Mexicans, for example, who listen more to Anglo-Saxon music than Latin material. Gloria Estefan and Jon Secorra are perfect examples of the sort of crossover we'll be looking for, as was Carlos Santana in his day. Don't forget the Latin-crossover potential market is some 300 million people whose first language is Spanish."

Juarez began his music industry career in 1966 at RCA, where he was

A&R director in its Spanish, Italian, and Latin American offices. After running his own record company, Arco Iris, in Central America for two years, he joined CBS Records in Spain in 1976 as A&R director. CBS appointed him as marketing director in its Latin American office in Miami in 1979.

In 1982, he went to Warner Music in Madrid and, two years later, joined CBS/Fox Video in Spain as VP and managing director for Spain, Portugal, and Latin America. His appointment at Twentieth Century Fox came last year.

Asked about pending changes at PolyGram Spain, Juarez says, "I have

some ideas that will become clearer by September."

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SOME CALL IT THE BUZZ... WE CALL IT THE REACH.

JAPANESE SALSA

(Continued from page 53)

ODLL's first album, "De la Luz," was released in 1990. Unusually for a Japanese band, ODLL has sold far more records overseas than in its home country. Its first three albums have sold a total of 800,000 copies, 500,000 of them outside Japan.

Reasons for the 12-member band's overseas success include Spanish-language vocals, a dedication to touring that has seen them play to more than 700,000 people over the course of nine overseas tours, and—of course—eminently danceable salsa.

Bandleader Carlos Kanno says that while ODLL appreciates the support RMM has given it, "We believe it's time to move on."

Says lead singer Nora, "We weren't sure whether we should move to BMG International from RMM, but Mr. Sato persuaded us we'd be warmly accepted by BMG."

The deal with BMG International should gain much greater exposure for ODLL in Europe, where the band's product has been available solely through imports.

BMG Victor A&R man and ODLL executive producer Kiyoshi Teranishi says that in Central and South America, BMG International will license the band's recordings through local affiliates, as well as through other companies.

Sato says BMG hopes to strengthen its presence in such areas as the Caribbean.

newsline...

NICE MAN merchandising has set up an international division, headed by Alvin Ross. It will be based in BMG's London offices, and is responsible for merchandising and concessions outside North America.

A 24-HOUR COUNTRY MUSIC station, QCMR, was launched May 25 in the U.K. and can be received via the "Sky News" satellite channel and cable services throughout Europe. Lee Williams, a veteran country music broadcaster and promoter, is general manager of Quality Country Music Radio Ltd., based in Surrey. After midnight, QCMR will carry the audio signal of Country Music Television Europe.

GAZZELL RECORDS, headed by former Sonet Scandinavian chairman and industry veteran Dag Haegqvist, has entered a licensing agreement with Warner Music Sweden. It marks the comeback of the Gazzell label, which started as a jazz label in 1949 and was taken over in 1957 by Haegqvist, then 16 years old. The label, an offshoot of the Gazzell Music publishing company launched by Haegqvist in January, has grown into one of the leading publishers in Scandinavia with a catalog of 40,000 titles. The label's debut release will be by the Breeze, a new Swedish group.

THE BERWICK STREET GROUP has formed Berwick Street Management to represent a roster of producers, writers, and engineers. Its clients include U.K. producer Rod Gammons (Was Not Ne, Oleta Adams), soul singer Jaki Graham, programmer engineer Phil Da Costa, and dance producer Matt Nelmes. The Berwick Street Group also includes Berwick Street Studios, Productions and Designer Music.

CHINA'S BEST-SELLING rock artist, Cui Jian, looks to have fallen foul of local politics after he was denied an exit permit to perform in Macau. Manager Kenny Bloom says he doubts the refusal was politically motivated, suggesting the authorities had problems with the Macau-based promoter. Cui Jian and his band were banned from playing following "unacceptable" performances after the 1989 Tiananmen Square massacre. The ban was lifted last December.

SPANISH CD SUPPLIERS FEAR PILZ PLANT

(Continued from page 53)

America and the Far East."

Construction of the Pilz plant at Avila, Spain's highest provincial capital, will be under way by 1996. The output capacity of 100 million per year will equal the combined total at Pilz's two German factories, in Kranzburg, near Munich in the south, and Schlitz in the former GDR, as well as a smaller plant in Philadelphia.

Avila was chosen because of its clean, dry air in particular, because other high-tech components will be produced at the DM375 million (\$294 million) plant. Half of that amount would be financed by the E.C. Regional Development Aid Fund and much of it by Spanish regional and government funds.

Pilz president Reinier E. Pilz came to Spain to make the announcement. "Spain, like the rest of

Europe, is suffering the consequences of a world crisis," he commented. "But it will pass, and investments have to be made now. It is clear that Spain will again be Europe's fastest-growing market and that is without forgetting the special links available with the Latin American market."

Gema OD director Jose Ortiz points out that Gema has been involved in the Spanish music manufacturing business for 30 years. It has specialized in tape duplication plants, for example.

Adds Techno CD's Bastit, "A country with a population of 40 million [Spain] cannot sell 100 million CDs a year. The U.K. and France, each with about 57 million people, sell about 70 million CDs each. The survival of Spanish production depends on our ability to export."

TRIPLE IVOR WIN FOR SONGWRITING DUO

(Continued from preceding page)

Songwriters of the year: Colin Angus and Richard West of the Shamen.

PRS best-performed work: "Deeply Dippy," written by Fred Fairbairn, Rob Manzoni, and Richard Fairbairn, published by IRI and Run Music Ltd.

Best-selling song: "Would I Lie To You?" written by McI Lesson and Peter Vale; published by DM Virgin Music Ltd.

International hit of the year: "Would I Lie To

You?" by Lesson and Vale.

The Jimmy Kennedy Award: Les Reed.

Outstanding contemporary song collection: Marcella Detroit, Sobhan Fahey, and Dave Stewart of Shakespeare's Sister.

Outstanding contribution to British music: The Hollies.

Lifetime achievement award: George Shearing.

Special award for international showing: Rod Temperton.

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

Springsteen Bowls 'Em Over; WEA Swings With Sinatra

AS AN AMERICAN company making the launch of its first open-air concert venue May 22 in Europe, the Pace Entertainment Group couldn't have asked for a better driving card than Bruce Springsteen at the National Bowl in Milton Keynes, an hour outside London. The amphitheater, which first opened in 1975, began this season under the new management of Pace and Sony Music Entertainment.

The Sony/Pace partnership was formed in 1990 in the U.S., where amphitheater development has transformed the concert venue business in the past decade. Could shed fees never infect Europe?

"In the U.K. there are no other facilities of this type," says Andy Phipps, managing director of the National Bowl. For concerts beyond the usual capacity, "it's totally green-field sites or stadiums," he notes.

The need for new concert venue development in the U.K. and Europe was one of the topics debated by managers, promoters, and booking agents at the In The City conference last fall in Manchester. On the agenda: the new, 10,000-seat, Sony/Pace is leading the way with its redevelopment of the 60,000-capacity National Bowl, which this season will host Springsteen, Guns N' Roses, Metallica, and Bon Jovi, for starters.

Thus far, Pace's improvements to the Bowl largely have involved tagging and backstage areas. The outdoor venue, while well-sealed and landscaped, has neither the seating nor covered pavilions of many U.S. arenas. But Phipps says further structural improvements to the facility are planned. Key to Pace's plans will be a longer-term commitment from the Milton Keynes Development Council, which initially granted the company a five-year lease that began in April 1992.

"We are testing the waters with the National Bowl at Milton Keynes," says Phipps, "then we will be looking to expand."

While the climate in northern Europe limits the open-air concert season, Phipps suggests the most likely place for new outdoor venue development will be in Southern European markets such as Spain and Italy, where shows could take place year-round and where, after all, amphitheaters have been around since antiquity.

AS SPRINGSTEEN'S show abroad, meanwhile, offers a new perspective on music events to a veteran American fan. It wasn't just the sweet but strange experience of hearing tens of thousands of British voices singing along on Springsteen's "I Wanna Be Like You" in Las Vegas. "It was the realization of how

universal are the characters and concerns in Springsteen's Jersey-road-rock. The narrator of "The River" who laments, "There ain't been much work on account of the economy," dreads checks of empty from friends living through Britain's worst recession in decades. And you don't have to have been "Born In The U.S.A." to appreciate the anger and disillusionment Springsteen captured in that song, or to share the joy of his apt version of John Fogerty's "Rockin' All Over The World."

IN HIS ONLY European shows this summer, Frank Sinatra played Goteborg, Sweden, May 29 and five shows in Germany May 31-June 6, his first appearances in the market since the Ultimate Event tour in 1986. The concerts were produced by and for promoter Marcel Avenant of Mama Concerts & Lippmann and Rau, which has worked with the singer since 1974. Coinciding with the tour, the recordings of Sinatra's life, originally shown on CBS-TV in the U.S. last year, was broadcast for the first time in Germany. And, WEA Music is releasing a four-album retrospective of Sinatra's recordings and launched a major promotion to draw attention to its back catalog of released Sinatra CDs.

ON THE LINE: New Zealand's Jenny Morris, whose long career has included opening slots for Prince, Tears For Fears, and Paul McCartney, and songwriting collaborations with Andrew Farris of INNS, Paul Kelly, and Neil Finn of Crowded House. But Phipps says further structural improvements to the facility are planned. Key to Pace's plans will be a longer-term commitment from the Milton Keynes Development Council, which initially granted the company a five-year lease that began in April 1992.

BORDER CROSSINGS: After visiting New York last month to promote its new album, "Junk Puppets," on Atlantic Records, an Emotional Fish from Israel plays UK dates June 15-25. • Jesus Jones and Debbie Gibson tour Japan this month—although not together. Jesus Jones opens Sunday at a Factory All Stars Supper; Gibson Wednesday (9) at the Nakano Sun Plaza Hall in Tokyo. • Crystal Galle tours the U.K. and Ireland through Sunday (6) with opening act Wayne Patten, who wrote Dwight Yoakam's hit "Turn It On, Turn It Up, Turn Me Loose."

Assistance in preparing this column was provided by Elly Weinsten in Munich.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 24 Ridgmont Street, London, WC1E-7AH or faxed to 071-323-2414.

A&M Goes To Bat For Jann Arden Label Plans To Take Debut Beyond Canada

■ BY LARRY LOBLANC

TORONTO—Considering that A&M Island Records Canada once turned down Jann Arden, the company's sizable support and enthusiasm for her debut album, "Time For Mercy," is an ironic twist.

Three years ago, although Jo Summers was impressed with the singer/songwriter's 14-song demo, A&M/Island's newly appointed president felt it was an awkward time to make new signings. The 21-year A&M veteran had PolyGram's upcoming buyout of A&M and Island to contend with and was sweeping plans to reshape the firm's promotion, publicity, and A&R departments.

A few months later, heads turned sharply throughout the Canadian recording community when Summers tapped Ontario promotion rep Alan Bell to head up A&R and then fully jumped the company's A&R roster, dropping such high-profile new acts as Kixx and Too Many Cooks, both of which were in the studio preparing sophomore releases, as well as the more established Paul Janz.

Several months after becoming A&R chief, and not knowing of Summers' previous interest in Arden, Reid became interested in the singer after being tipped off by Virgin Records Canada president Doug Gussell. Reid became enthralled with Arden's song "I Just Don't Love You Anymore," contained on the same 14-song tape that earlier had impressed Summers. Reid's decision to sign her slightly at the time of signing the Calgary, Alberta-based singer because he intended to sign a roster, hard-ged rock band for his maiden A&I venture. Despite his reservations, Reid decided to fly to Calgary for a solo Arden showcase at the PumpHouse Theatre. After that concert, fully convinced of her talent, he signed her.

Summers, fully aware that Canadian-only success too often represents red stains on the balance sheet, was determined to make a useful record for the domestic market for many years, with the exception of Bryan Adams it has had a dismal history of finding support for its Canadian signings with A&M U.S.

NEW OPPORTUNITY

However, with the PolyGram buyout of A&M already providing a label release, and with Al Cafaro, president of president/CEO of A&M U.S., Summers figured it was an opportune time to seek increased American commitment for future releases. Summers met with Reid, who was A&M's chairman Jerry Moss, senior VP A&R David Anderle, and Cafaro, Summers agreed it made no business sense for the Canadian affiliate to be an outside player within its own company.

"We were recording these acts, spending all this money then going to A&M U.S. with our best acts," says Summers. "It didn't make sense." Swealed by Summers' assessment, a financial and creative co-venture partnership was created between A&M U.S. and A&M Canada and A&M U.S. to handle

Cancels Executives, Earthquakes: Warner Music Canada executives present recording artist Tori Amos with a gold plaque commemorating sales of her EastWest Records album "Little Earthquakes." Shown, from left, are Roger Desjardins, artist relations manager; Warner Music Canada; Brian Irwin, Ontario branch manager; Warner Music Canada; Amos; Arthur Spivak, Amos' manager; and Bruce MacLachlan, marketing manager for international promotion, Warner Music Canada.

the Arden project (a similar partnership also was put in place for the Canadian-based signing of the Doughboys). Under the deal, Arden is signed to A&M Canada, while Reid handles direct A&R duties and Anderle supervises. Recording and video costs are split evenly between the two companies, while tour revenues are separate responsibilities. Arden also is signed with PolyGram Canada Music Publishing for the world.

DELATED RELEASE

While "Time For Mercy" was completed last fall, both companies decided to delay releasing it until last March. Produced by Ed Cherney and featuring such top-notch West Coast players as drummer Jim Keltner, guitarist Dave Soule, and bassist Kenny Loggins, the album has since been issued in Indonesia and Hong Kong. It is now pruned as a full release for Spain, Turkey, Holland, France, Germany, Belgium, Italy, Switzerland, Australia, and New Zealand. Between Aug. 23 and Sept. 18, Arden will be in Europe for press and radio promotion, to build support for the release.

"Without a co-venture, A&M U.S. may never have released the album," Reid admits. "They might have thought it was a beautiful record but they couldn't do anything with it. By doing the co-venture the A&M staff in L.A. became part of the project. I also think the co-venture is responsible for getting all these international releases. With a simultaneous Canadian and American release, and with America being a 50% partner, the other territories took it a bit more seriously."

"Our relationship with A&M is still in the growing stage," says Neil MacGonigal, who co-manages Arden with Rudi Laikio and who's very impressed with Arden [A&M U.S.], on, and as part of that company, but not at the expense of leaving [A&M] Canada in the dust. After all, they discovered and signed Jann Arden."

Arden kicked off the Canadian release of "Time For Mercy" with a six-city media and radio showcase. The album's lead-off single, "Will You Remember Me," released March 10, has since been a pop-radio smash, reaching No. 2 on The Record's Pop Adult chart. To date, the album has sold 20,000 copies.

"Radio response has been excellent," says Randy Wells, VP of radio promotion at A&M/Island Canada. "Everybody's excited because Jann Arden is still sitting at 'mediums' and 'heavies' and

across the board. I'm a bit fearful with the new single 'I'll Would Die For You,' released May 31 in a lot of programs might tell me they're going to hold off because they're still playing 'Will You Remember Me' now, I think I'll do as well."

Despite the enthusiastic Canadian radio and media support for Arden's debut, response in America has been tepid. The situation could change, however—Arden performed recently at Farm Aid, and will open 13 U.S. dates for Aztec Camera this month.

"The Aztec Camera tour will be the first launch pad to take us through the summer," says Celia Hirschman, executive director of product development at A&M U.S. "To be in with the tour, we're releasing our new single 'I'll Would Die For You' immediately [the first week of June] to [adult album alternative] radio, and 'I'll Would Die For You' to A&C radio June 25. We also have a cassette single giveaway with snippets of songs from the album for people who go to the shows."

"There's no question there are challenges with Jann Arden, but she's such a talented songwriter and musician," continues Hirschman.

"I don't think you can look at her the same way you look at a dancer or a CHR pop artist. You're really building fans slowly and trying to build a sense of community around her."

MAPLE BRIEFS

THE NEW slate of officers of the Canadian Recording Industry Assn., elected at the organization's 21st annual meeting May 20, reads: chairman—Stan Kullin, president, Warner Music Canada; vice chairman—Ross Reynolds, president, MCA Records Canada; and treasurer—Georg LaCourrière, chairman, PolyGram Group Canada. The appointments are effective for one year.

THE WALT DISNEY Special Events Co. and Toronto-based Concert Productions International are co-producing the North American touring stage production of "Disney's Symphonic Fantasy." The summer production features 32 singers, 18 dancers, more than 200 Disney characters, and local symphony orchestras.

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Japan

JAPAN'S "UNDERDEVELOPED" MUSIC MARKET FOCUSES ON ITS AGING AUDIENCE

Industry may benefit from
decreased rentals, increased
leisure time

by Steve McClure

More music is being sold in Japan, but the Japanese music industry faces major challenges if it's to keep growing into the next century, according to a recent report by Nomura Research Institute Ltd. (NRI). The report notes that Japan lags behind other major markets in terms of per-capita music software consumption, and its youth-oriented music industry must find a way of keeping pace with the rapid aging of Japanese society.

NRI obtained data for the report from such trade organizations as the Recording Industry Association of Japan (RIAJ) and by conducting surveys among people involved in music and related industries as well as among the general public.

RIAJ figures show that in terms of production value the Japanese prerecorded music market (including imports) grew from 357.8 billion yen (some \$3.3 billion) in 1987 to 502.83 billion (roughly \$4.6 billion) in 1992. But the NRI report says that it will be difficult to sustain this kind of growth unless Japanese record companies successfully target the country's increasing numbers of middle-aged and senior citizens—something they have so far failed to do.

Annual per-capita spending on prerecorded music among the 16-24 age group averaged just over 10,000 yen (\$91) in 1991, compared to 8,000 (\$72.70) for those aged 25-29, 7,000 (\$63.60) for the 30-34 group and 5,000 (\$45.40) yen for those between 35 and 39, sliding further downward along the age scale.

Meanwhile, Japan's teenage population, which numbered 18.5 million in 1990, will drop to 12.7 million by 2010, according to the Japanese government. "Therefore," concludes the report, "it is necessary to expand the music market among those who are middle-aged and older."

Warner Music Japan president Ikuzo Orita, for one, thinks the Japanese industry can meet that challenge. "Consumers are much more educated than they used to be," and Japanese pop music is steadily evolving in tandem with its audience, he says.

"The Beatles generation, the baby boomers, they won't forget about buying records."

Another sign of the underdeveloped nature of the Japanese market is that spending on prerecorded music (excluding imports)

Continued on page J-4



A hit album by Dreams Come True included three tie-up singles.

HOOKED ON TIE-UPS

Cross-promos provide quick exposure but no substitute
for artist development

by Steve McClure

Went a hit single in Japan? Having a good song, a catchy arrangement and a young, photogenic artist just aren't enough—you've got to have a tie-up.

Tie-ups—songs used in TV programs or commercials—have become the Japanese music industry's main promotional tool in the past few years. Although tie-ups have kept the Japanese singles market alive through access to the vast TV audience, more than a few people in the industry here are worried about their long-term effect on Japanese pop music. Of Japan's 20 best-selling singles in 1992, only "Zero" by B'z and "Heya To Y-Shin To Watashi" by Aki Hiramatsu weren't tie-ups.

And with more TV and movie themes showing up on Billboard's charts, other markets may find the Japanese experience instructive. Album sales also are affected by tie-ups, since in Japan the singles market drives album sales—not the other way around.

So crucial is the role played by tie-ups in the Japanese market that such trade mags as Music Labo and Original Confidence publish tie-up charts—which bear an uncanny resemblance to their regular singles charts.

"Without a tie-up, it's almost impossible to release a single," says Katsumi Nishimura, executive director of music publisher J-Wave Music Inc.

"It's not fair and it's not healthy; the music should come first," Nishimura says. "It's true that commercial tie-ups have helped promote artists, but we need some balance."

There's no limit to the kinds of ads in which tie-ups are used. Advertising for portable telephones, beer, jewelry, even blank cas-

sette tapes, most of which are used to make copies from CDs—anything and everything is grist for the tie-up mill.

"Record companies have staff members who do nothing but look for tie-ups every day," says Mamoru Murokami, president of music publisher Nichion Inc., which is affiliated with the Tokyo Broadcasting System TV network. "It's a bad system. Record companies should spend money on developing artists and creating music, but they've forgotten about that kind of creativity. They're just relying on tie-ups."

Warner Music Japan president Ikuzo Orita admits that Japanese record companies need tie-ups. "But I tell my staff to try to think about breaking artists without tie-ups, especially at the beginning of an artist's career," he says. "Because if an act becomes known through a tie-up, that image can become fixed in the public's mind," making it harder to develop the artist later on.

For example, Orita says Sony artist Masatoshi Ono's debut single, "You're The Only," was used as the theme for a popular TV drama and sold just under a million copies. But Ono's second and third singles sold only 200,000 to 300,000 copies each, because, Orita says, they were used in TV commercials where there was no obvious connection between the theme of the song and the product being advertised. "We should be careful with tie-ups," Orita concludes.

Ideally, says Orita, tie-ups should be used in parallel with other promotional tools. But few such tools are available. Falling ratings have led in recent years to the demise of prime-time TV music shows, while music-oriented satellite services such as MTV and Space Shower have yet to develop mass audiences. AM radio is mainly aimed at a middle-aged audience with little interest in pop music; and FM stations, though more pop-oriented, are few and far between due to tight government control over the issuing of

Continued on page J-5



Warner Music Japan president
Ikuzo Orita



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Japan

MUSIC MARKET Continued from page J-2

as of 1990 worked out to \$24.32 a year on a per-capita basis, compared to \$30.62 for the United States, \$37.08 for Britain and \$29.19 for Germany. The figure for Japan takes on added significance when you factor in Japan's relatively high per-capita gross domestic product of just under \$25,000, compared to \$23,000 for the United States and \$17,500 for Britain. Japan, with a population of 124 million, remains the world's second-largest music market.

Japan's high CD prices (as much as 3,000 yen, or \$27, for a domestic album) should also be taken into account when looking at this data. The report found that 38 percent of those surveyed had visited record-rental stores in the preceding three months, and, in fact, 80 percent of those between ages 10 and 39 have visited rental shops. Of those record renters, 60 percent record all the product they rent, which may go some way toward explaining Japan's low per-capita music software purchase rate. Just over 40 percent of renters said they had sometimes bought titles they had first rented.

The number of rental shops has been falling recently, due to the recession and revisions in Japanese copyright law. Foreign record companies are now allowed to ban rental of product for one year after release. But there are still almost 5,000 record-rental shops in Japan, compared to 7,500 retail music outlets.

"I've always felt that the structural damage that rental has

brought about, by putting rental stores where there used to be retail stores, is going to take a number of years to reverse—and in some cases it will never reverse," says Nicholas Garnett, director-general of the International Federation of the Phonographic Industry.

The report points out that the projected increase in the amount of leisure time for the average Japanese offers the music industry a chance for continued expansion, stating, "Growth in expenditure on cultural activities and entertainment is expected to exceed that in other areas." The report highlights various areas that could boost music consumption: increasing digitization; development of multimedia technologies; improvements in memory technology such as semiconductors; expansion of satellite broadcasting using high-quality digital signals; and the spread of broad-band fiber-optic networks linking homes to music software databases, resulting in the so-called "non-pocket" era in which record stores may become a thing of the past.

Regarding multimedia, the report notes that one major challenge the industry faces is developing applications, which lag

behind R&D innovations. "It is important to develop ways of enjoying music that go beyond the existing concept of music software by taking advantage of multimedia, including the interactive element," the report reads.

Besides home taping, which Japan's recently approved digital recording royalties legislation has gone some way to address, NRI identifies a number of copyright-related issues the Japanese music industry must deal with. It should establish appropriate rules regarding multimedia intellectual property rights, introduce copyright processing that uses the international standard recording code (ISRC), expand the rights of producers of music software and performers over broadcasting and public performances, and educate the public more effectively about the importance of copyrights.

According to the report, the rest of Asia represents a great opportunity for the Japanese music industry. "Asian countries are expected to maintain high economic growth into the 21st century, and the record industries in those countries haven't matured yet. Therefore, this is a very promising market for the Japanese record industry."

NRI doesn't need to point that out to Japanese record companies such as Pony Canyon and production companies such as Amuse, which are already moving aggressively into continental Asia. They're setting up subsidiaries or looking for local talent to develop as well as trying to sell Japanese product in the region's rapidly expanding markets.

Without going into detail, the report mentions the increasing potential to sell product by Asian artists in Japan, adding that it's important for the Japanese industry to develop Japanese artists who can sing in English and be marketed worldwide.

The report concludes by outlining different scenarios for the Japanese record industry in the year 2005. The bleakest forecast is that in which a combination of an aging population and the industry's continued dependence on the younger generation results in an annual production value (excluding imports) not much greater than 1992's 478 billion yen. A straight extrapolation of current growth trends sees the market growing to about 900 billion yen by 2005. The most optimistic predictions see a figure of over 1 trillion yen, due to expansion of the market among middle-aged and senior citizens. Tune in 12 years from now to see which scenario was on the mark. ■

Sixty percent of record-rental customers record all the product they rent, which may go some way toward explaining Japan's low per-capita music software purchase rate.



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TAKE A LOOK AT **HMV** JAPAN.

Japan

TIE-UPS

Continued from page J-2

new broadcasting licenses.

Tie-ups look pretty attractive by comparison. Nationwide TV networks overwhelmingly dominate TV broadcasting. Get your song used in a commercial and you'll automatically reach millions of people, many of whom have probably never set foot in a record store but just might once they've heard your song.

But there's a price to be paid for this kind of exposure. "Many TV commercial production companies are now aware of their strength as a promotional medium, so more of them are asking record and artist management companies to waive their rights to songs," says Nishimura. "This is killing our music."

Typically, a commercial production company or TV station will ask for a portion of the master rights to a song in exchange for using it in an ad or TV show. TV stations, which generally have their own music publishing subsidiaries, may also demand part or even most of the publishing rights. Sometimes as many as four publishing companies can share the rights to one song.

Meanwhile, advertising agencies are expected to play a more active role in the tie-up process in the wake of the recent decision by Dentsu, Japan's biggest ad agency, to reactivate its music publishing division.

Synchronization fees may be waived altogether, since the song in question may be registered with the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) as having been written expressly for a commercial.

It all adds up to an offer most record and artist management companies can't refuse, since competition to place songs on TV is so intense.

But, says one music publishing source, the system is unbal-

anced. "TV stations' publishers don't initiate the creative process," the source says. "They can dictate the terms and demand that rights be waived. It's a low-risk, high-return situation for them." The reluctance of foreign rights-holders to make deals like this explains the almost total absence of songs by foreign artists on the tie-up and hence single charts.

Domestically, tie-ups are seen as a form of promotion," says Orita, "so artists will give songs free of charge for use in commercials," but foreigners want to negotiate fees for the use of their songs. "Producers of commercial and TV dramas don't like to use foreign music, because it takes time to work out the details, and in this business timing is very important."

Says Nishimura, "Most music publishers dealing with foreigners have difficulty explaining this complicated system to them." But, he adds, there are signs that more foreigners may be willing to play by Japanese rules and forgo performance and synchronization rights in return for exposure through TV tie-ups.

Nishimura recently made a deal in which Marcos Arie's "Who Are You" was used in 15- and 30-second prime-time TV ads for Opel cars. "I told the producers of the commercial that, as sub-publishers, we couldn't waive the synchronization rights on behalf of the publishers in the U.S.," he says. "Eventually [after clearing it with the American side], we asked for a written song credit to be included in the commercial in exchange for our waiving the rights to the song."

The success here of "The Bodyguard" soundtrack album and its single, Whitney Houston's "I Will Always Love You," is due almost entirely to the tie-up factor. The album's sales in Japan topped 1 million, making it the all-time No. 2 foreign album in Japan, behind Michael Jackson's "Thriller," while the single sold more than 230,000 copies, which is extremely good for a foreign single in this market.

One key problem concerning tie-ups, says the publishing source, is that "the Japanese music publishing industry is still in its infancy. Everybody has to understand the difference between master rights and publishing rights."

The tie-up phenomenon is expected to continue as long as there are few other means of promoting music effectively. Meanwhile, says the publishing source, "Artists and management companies are becoming a little more sophisticated. They're starting to distin-



Nichion Inc. president Mamoru Murakami

guish between master and publishing rights."

As a case in point, the source cites pop trio Dreams Come True, whose most recent album, "The Swinging Star," earlier this year became Japan's top-selling album ever, with sales of more than 3.1 million. "Dreams Come True's management company, MS Artist, has 100 percent of their master and publishing rights, not NHK [the semi-governmental Japan Broadcasting Association, which uses DCT song "Haretohi ni Ne" as the theme for a TV drama]," the source says. "That's because MS Artist is strong and smart, and also because Dreams Come True were popular before making this tie-up, so they could set their own terms."

For non-established artists, the situation is very different indeed. "Recently, there was a 20-year-old girl who won one record company's talent audition," says Nishimura. "The company's A&R section thought she had good marketing ability, so they put her in the hands of their artist development department while working on a

Continued on page J-6

Japan

JAPAN'S 1992 TOP 10 SINGLES (AND TIE-UPS)

1. "Kimi ga Iru Dake de/Ai Shiteru" by Kame Kome Club (Sony), the theme to the Fuji TV drama series "Sugao no Mama de," sold 2.76 million copies.

2. "Kanashimi wa Yuki no yo ni" by Shogo Hamada (Sony), the theme to the Fuji TV drama series "Ai to Iu Nanomoto ni," sold 1.7 million.

3. "Blowin'/Time" by B'z (BMG Victor), the theme to a TV Asahi news show, was used in a Calbee potato chips TV commercial and sold 1.68 million.

4. "Sore ga Daisai" by Daiji Man Brothers Band (Fun House), the theme to the TV Asahi program "Sports Frontier" and to the Fuji TV variety show "Kuni-chan no Yamada Katsute nai TV," sold 1.56 million.

5. "Namida no Kiss" by Southern All Stars (Victor Musical Industries), the theme to the TBS TV drama series "Zutto Anata ga Ski Datta," sold 1.52 million.

6. "Gara Gara Hibi ga Yatte Kuru" by Tunnels (Pony Canyon), the theme to the Fuji TV variety show "Tunnels no Minna-san no Okage Desu," sold 1.4 million.

7. "Mo Kai Nante Shinai" by Noriyuki Makaihara (WEA



No. 1 theme song

Music), the theme to the NTV drama series "Kodomo ga Netto Ato de," sold 1.38 million.

8. "If" by Chage & Aska (Pony Canyon) was used in TV commercials for the Matsushita headphone stereo (Walkman) system and sold 1.08 million.

9. "Piece Of My Wish" by Miki Imai (Pony Canyon), the theme for the TBS TV drama "Ashita ga Aru ka na," sold 1.08 million.

10. "Asai Nemuri" by Miyuki Nakajima (Pony Canyon), the theme for the Fuji TV drama "Shinai Naru Mono e," sold 1.02 million.

TV stations, which generally have their own music publishing subsidiaries, may demand part or even most of the publishing rights.

TIE-UPS

Continued from page J-5

two-song demo.

"Together with the management company they found for her, the record company spent two years looking for a tie-up, and when they did, she made her debut. So her demo wasn't made to get a recording contract—it was made to get a tie-up." If the artist in question hadn't landed a tie-up deal within three years of signing with the record company, says Nishimura, she would have been dropped from its roster.

It's still possible to sell music in Japan without tie-ups, as pop duo Access proved recently with their debut album, "First Access." Without the benefit of a tie-up, it sold 100,000 copies in the first two days, thanks to a big publicity campaign by record company Fun House. The campaign was aimed specifically at fans of Access' Daisuke Asakura from his days as a solo artist, as well as radio airplay.

Industry observers point out that a songwriter is going to write differently if thoughts of a tie-up are uppermost in his or her mind. The big question, they say, is how long it will be before Japanese music fans get tired of music whose main purpose is to provide soundtracks for TV commercials and programs. ■

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Japan

JAPANESE BAND BOOM GOES BUST

New wave of pop idols knocks rock
 groups from pedestal

by Fred Varcos



Kiyofumi Yamamoto has a new band and some loyal fans.

You find a pretty girl with a great voice; she's in a great band with a brilliant guitarist who's also a very talented songwriter. It's money in the bank, you think.

Meet Miki Ohno. Just a few years ago, she fit that description to a tee. She was lead singer of Passengers, a kind of Japanese Pretenders.

Ohno now works on a construction site in Tokyo, a victim, of sorts, of Japan's band boom of the late 1980s. She refused to be marketed as a pretty girl and refused to compromise her music. As a result, the band boom kind of swamped the band, and Passengers, like many other talented bands with the wrong haircuts, found themselves overtaken by a bunch of spotty teenagers with limited musical talent.

Even as it started, the band boom was signing its own death warrant. It was a case of too many bands with too little talent, marketed by too many non-musicians with too much greed, pushed by too many magazines with too few scruples to too many fans with not enough brains to see that too many bands had too little talent.

Ohno has no doubt as to why the band boom took off: "I think most Japanese music fans are deaf," she says. "In Japan, no one has any critical awareness; they just follow the media and each other."

"During the band boom, the fans treated bands like some kind of fashion; they were only interested in how they looked. On top of that, many bands had been formed by bad musicians who lacked integri-

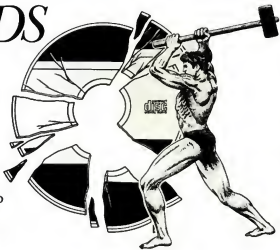
ty and just created music that would make money."

Ex-Vow Wow guitarist Kiyofumi Yamamoto—Japan's guitar god of the '80s—concurs. "Any band that got on TV became stars," he says. "Initially, the fans were very young and didn't know which bands were good or bad. Now people realize most of the bands were crap. What the band boom did achieve was to get those fans used to band sounds."

But as the faded and Japan's economic recession bit, the production companies that had fed the frenzy felt the pinch. Bands with high overheads and limited sales found their contracts, which had guaranteed them a regular salary, not being renewed.

Continued on page J-8

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Japan



NA & THE ROKKE

Veteran rocker Makoto Ayukawa of Sheena & The Rokkets

BAND BOOM Continued from page J-7

Ten years ago, rock 'n' roll was only a bit player on the Japanese music scene. The industry was dominated by idols—cute girls and cute guys singing sweet love songs or happy little ditties about the jollity of life.

Now a new breed of "idol" has replaced the bands of the boom era, creating a new wave for Japan's record industry. Individual singers are back—along with a surplus of duos and trios, such as Dreams Come True and B'z.

Overall, record industry sources are quick to point out, album sales are up, with domestic artists taking a bigger slice of the pie. But bands are still in decline.

The likes of Passengers and Vow Wow have broken up, and their members are starting all over again—or, worse, playing back-up for the very idols who helped fuel their decline. The charming Ohno works hard "measuring things" at construction sites to support her involvement in three different bands. Yamamoto went from headlining at Tokyo's famous Budokan (capacity 10,000) to playing in one of Tokyo's smallest "live houses," the 200-capacity Loft, with his new band, Wild Flag.

Kenji Tsukimizu, one of Japan's top pop producers and president of Public Image, the company that gave Passengers their break, believes that the band boomers' tastes matured. "The biggest record buyers in Japan are the 14 to 25 age group, and that hasn't changed," he says. "But in the band boom, the bands only really appealed to younger, female fans in their early teens. The new acts, such as Dreams Come True and B'z, appeal not only to their target audience of those in their 20s, but also to the younger audience, creating a bigger market. As the band boomers became aware of music in their early teens, they looked toward the music their elders were listening to and picked up on the new idols."

As if to bear this out, Dreams Come True's latest album, "The Swinging Star," has become the biggest-selling album in Japanese music history, moving more than 3.1 million units and still going strong. In addition, there has been a parallel karaoke boom, and it's no coincidence that the songs that dominate the charts are also the

Continued on page J-16



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Japan

JAPAN'S CONCERTED EFFORT

**More domestic acts are playing to a
more selective audience**

by Steve McClure

During the free-spending days of Japan's "bubble economy" a few years ago, Saburo Arashida found it hard to give away invitation tickets to concerts he was promoting. But now that Japan is in a recession, invitation tickets are snapped up in no time flat, says Arashida, president of Kyodo Tokyo, Japan's oldest concert promotion agency.

The Japanese concert business is relatively healthy compared to other sectors of the economy, largely due to the growing popularity of domestic acts. But gone are the days when music fans used to buy tickets for as many rock or pop concerts as possible, regardless of the artist.

"Now they're choosing concerts by individual artists," Arashida says. "They don't have the money to go to every single concert." And audiences are now better-educated—for the simple reason that during the era of the "bubble economy" they went to an awful lot of concerts.

While it's hard to obtain exact data for such a volatile industry, Arashida estimates that Japanese concert promoters' 1992 grosses totaled about \$1 billion. "But per-capita spending on concerts is less than in the U.S.," he notes.

With audiences becoming more selective, it's harder for promoters to predict which acts will sell well, says Corley Hiko of Tokyo-based concert promoter M & I Company. That's true for acts as varied as Gil Scott-Heron, Galliano and the Temptations. But, she adds, "The Ventures and Salvatore Adamo are artists with whom we can guarantee a sell-out."

The bursting of Japan's economic bubble has left a lot of smaller, inexperienced promoters singing the blues. "Five or six years ago, there were a lot of people playing the money game," says Seijiro Udo, president of Udo Artists and chairman of the Japan Concert Promoters Association. "They wanted to be promoters, but they were amateurs."



Homegrown Success: Chage & Aska

Jiro Uchino, executive producer of promotion company SSP, thinks Japan needs a system of licensing concert promoters and ticket agents to flush fly-by-night operators out of the industry.

Meanwhile, the number of foreign acts coming to Japan to play is on the wane, says Arashida. One reason, he says, is the recession, which besides making people more careful with their money (ticket prices average 4,700 yen, or \$42) has also caused corporate sponsorship to dry up in a big way.

That's a big problem, notes Hiko, because "every time we bring an artist back they ask for more money." And in a country where the chief of a stage rigging crew at a major venue can demand 150,000 yen (\$1,350) a day for his services, not having corporate yen to back you up can make a big difference.

The high cost of doing business in Japan means that expenses can eat up 55 to 60 percent of the gross, according to Arashida, leaving the rest to be divided up between promoters and artists.

Additional freight costs mean that shows held outside Tokyo are even more expensive to do, he adds.

Another factor is that the quality of Japanese acts has greatly improved. "Twenty years ago, domestic artists didn't use the [10,000-capacity] Budokan," says Udo, whose company is unique among Japanese promoters in that it handles only foreign artists. "About 15 years ago, some Japanese artists began selling out the Budokan. Japanese artists have learned so much from the foreign artists they once paid their hard-earned yen to see."

But, Udo points out, "The pie has gotten bigger and bigger," meaning that foreign acts' reduced share of the concert business doesn't automatically mean fewer actual gigs for overseas acts.

"Young Japanese fans want to see shows by Japanese artists," notes SSP's Uchino, who estimates foreigners' share of the Japanese concert market at 20 percent. Ten years ago, non-Japanese accounted for about 80 percent of concert business here, he says.

"Smaller [foreign] acts have less opportunity to play in Japan now," Uchino says. One reason for that is a lack of good midsize halls in such major cities as Tokyo and Osaka.

Another trend in the Japanese concert business is that major domestic acts, such as Chage & Aska and Kame Kame Club, are now promoting their own concerts.

The tie-up phenomenon, in which songs are used in TV programs and commercials as theme music, has had a strong effect on the

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Japan

CONCERTS

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Japanese record industry and is yet another reason why more Japanese concertgoers are going for homegrown product. That's because domestic artists are much more likely to OK use of their songs in tie-ups than are foreign acts, and ticket sales benefit from that kind of mass-media exposure.

"Promoters look for tie-ups that will coincide with a tour, but it's tough to do," says Uchino.

Udo says tie-ups can be useful, citing as an example a recent Eric Clapton tour of Japan that coincided with a Honda TV ad featuring a Clapton track. "But I'd rather leave it to record companies or music publishers to do that kind of deal, because it's not my territory," he adds.

One significant change in the Japanese concert business recently was the Japanese government's decision to levy a withholding tax of 20 percent on acts from 11 countries, including the United States, Germany and Australia. Artists from those countries were previously exempt from the tax withholding system and were expect-

The high cost of doing business in

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the rest to be divided up between promoters and artists.

ed to settle their Japanese tax bill after returning to their home countries. Under the new system, the tax authorities hold 20 percent of the Japanese promoter's payment to its foreign counterpart, later refunding the portion of the withheld amount that is not assessed as income tax.

One industry source says the government changed its policy after a major U.S. act failed to pay taxes on its Japanese concert earnings due to the source says, the slippery way of doing business of the neophyte Japanese promoter who brought the act over.

"Amateurs have made it so difficult for us," says Udo. "It's terrible. About three years ago, we went to the Ministry of Finance to talk about this issue, and we talked and talked. Then we found out from the newspapers in February 1992 that the law was going to be changed in April 1992. We had no idea. This is a rip-off."

The policy change has affected acts from countries besides the U.S. For example, many British artists previously went through American agents and promoters when planning Japanese tours in order to avoid the 20 percent withholding tax they would otherwise have been assessed.

Udo says he has suggested a compromise in which the rate would be lowered to 10 percent, but so far there's no sign the government is about to back down.

Regardless of the outcome of the tax issue, promoters are sanguine about the industry's future. Arashida thinks Japanese promotion agencies will play an increasingly important role as a bridge between Western acts and the Southeast Asian concert market. "Instead of booking acts just for Japan, we can send them to Southeast Asia as well," he says.

For example, in January Kyodo brought Chicago to Japan for three dates, followed by 10 shows in various Southeast Asian countries. Kyodo put up the guarantee for Chicago and sent a crew along with the American group to help out local promotion staff in the Southeast Asian countries.

Udo, however, says he wants to devote his energies to the Japanese market. "People ask me to be involved in their tours in other parts of the Far East," he says. "But I'm still not satisfied with my market. I want to expand the Japanese market." ■

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JAPAN'S COOL CATS

**Tokyo clubs are grooving to the
sound of acid jazz**

by Steve McClure

Tokyo is really two cities. By day, it's the noisy, hectic and crowded center of the world's No. 2 economy. At dusk, it takes on an aura of mystery and romance, as the hedonism of Edo (the old name for Tokyo) reasserts itself in the mizu shubai, the "floating world" of pubs, karaoke bars and other establishments that will separate you from your hard-earned yen in exchange for a respite from the workaday world.

In the last couple of years, the cool, funky sound of acid jazz has provided the aural backdrop for nighttime Tokyo. Clubgoers tired of techno and house have switched their allegiance to this musical hybrid, whose hip feel and lack of fixed boundaries match the mood of the Tokyo club scene in the '90s.

And Japanese musicians fed up with soulless, mechanical music are rediscovering the warm, resonant tones of pianos and horns set to a jazz-funk beat, which keeps the body moving while the mind grooves on the players' riffs (to use the once-passé terminology

favored by acid-jazzers).

The British acid jazz scene, through labels such as Talkin' Loud and magazines like *Straight No Chaser*, has had a major influence here, but Japanese acid jazz has found its own voice with such groups as United Future Organization (UFO), Original Love, Major Force and Cool Span.

The acid jazz coming out of Tokyo now contains little or nothing that's specifically Japanese. You won't hear any kotos or shakuhachi bamboo flutes, and vocals tend to be in languages other than Japanese. But the music's studied eclecticism reflects the Japanese penchant for taking bits and pieces from various cultures and combining them in new and interesting ways.

"It's natural for us to do this," says UFO's Toshio Matsura. "We've been listening to Western music, and we can deal with it more easily than traditional Japanese sounds."

Take UFO's inspired mutation of Van Morrison's "Moondance," for example. Over a finger-snapping beat and horn parts that sound like they're from a French new-wave film soundtrack, rapper Claudia H. intones a slinky, sultry rap in Portuguese that instantly conjures up images of smoky nightclubs full of people wearing turtlenecks and dark glasses.

Then there's Major Force's "Evil Moon," a spacey, atmospheric track that combines such disparate elements as bird calls, fretless bass and a Wurliwitzer organ played through a Leslie speaker—all set to an infectious, laid-back groove.

So is this jazz or what?

"It's not real jazz—it's a dance music with a taste of jazz," says one Tokyo club-scene habitué. "Because Japanese people are interested in categorizing everything, artists call their music 'acid jazz' so the media has a convenient label."

Says Matsura, "I'm not really sure what the term means. The music is more like '70s crossover or fusion."

As for the "acid" bit, the drug of choice for most Tokyo clubbers remains alcohol, with maybe the occasional espresso to revive flagging batteries.

Another reason for the music's increasing popularity here is that jazz has always had a dedicated following in Japan. In the '60s, for example, Japanese fans helped a lot of American jazzmen pay the bills by supporting their music when jazz was out of fashion in the land of its birth.

Tokyo producer S-Ken, who has released several acid jazz col-



UFO has landed in U.K. clubs.

lections on his Big Chameleon (formerly Seven Samurai) label, feels the acid jazz tag is constricting.

"I'm making my music with a larger vision than just acid jazz," says S-Ken, who takes his name from London's South Kensington subway station. "The word 'jazz' itself means free music, incorporating various styles. To me, it's very natural to mix different styles, since our environment [in Tokyo] is a chop-choo—a mixture."

Big Chameleon's recently released "Jazz Hip Jap 2" collection shows the flexibility of the genre in the hands of its Japanese practitioners. The album covers the stylistic gamut from Soul Rebel's Latin-tinged "Freedom Latin Dunk" to the pop/funk of Monday Michiru's "Naked With You" to Krush's "Slow Chose," which owes

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Japan

COOL CATS

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a lot to Miles Davis' "Bitches Brew" period. "Jazz Hip Jap 2" and other Big Chameleon albums are being released in the U.K. on the Ma/Wax label, and S-Ken says he's now looking for an American distribution deal.

"The music now being made in Tokyo is borderless," says S-Ken. "I want my music to be urban and danceable, which is key to marketing this music internationally."

Matsuura says, "We are unconscious of our nationality. When we play or record, we don't think, 'Oh, this is going to be a hit in this country or that country.'"

Tokyo clubs with acid jazz nights include Yellow, Mix, Wanna Dance, Jirocho Bar, M.C. 1000 and Club Quattro. Foreign exponents of the acid jazz school such as Galliano and Gilles Peterson are frequent guests at these venues, and their collaborations with their Japanese counterparts support S-Ken's point about the music's borderless nature.

Among Japanese acid jazz acts, so far UFO has achieved the most impact overseas, with the track "I Love My Baby (My Baby Loves Jazz)," which was a U.K. club hit in early 1992. Capitalizing on that success, UFO went to London this April for some club dates there.

Japanese acid jazz acts have to come to terms with the issue of sampling if they want to sell their product overseas, says one industry observer, pointing out that in Japan there are no means for clearing use of samples.

"This could be a big problem in the very near future, because many British and American companies are interested in the Japanese music scene," he says. "But they can't license Japanese acid jazz tracks if the samples haven't been cleared."



Big Chameleon's S-Ken



Miles-influenced Krush

Says S-Ken, "There are some companies in the States that only clear samples for artists. I think we need such companies in Japan."

Just how important sampling is to Japan's acid jazz artists can be seen at Dance Music Record, a Shibuya, Tokyo, record store that stocks nothing but old jazz and funk LPs and 12-inch singles for the benefit of Tokyo DJs and rare-groove aficionados. Need those hard-to-find Jimmy Smith or Donald Byrd riffs? Odds are they've got 'em.

"The new generation of jazz fans are not buying only CDs," says Raphael Sebbag, a French DJ now based in Tokyo. "They're also after rare vinyl records. People sample from Latin, funk, soul and jazz."

Sebbag says Tokyo is a fertile breeding ground for acid jazz. "In Tokyo, we can get information from other parts of the world quite fast," he says. Evidence of that can be found in the Japanese capital's myriad of specialty record stores, where you can find pretty much anything that's ever been committed to wax, tape or compact disc on the planet.

The acid jazz "boom" here so far has been confined to a relatively small coterie of trend-conscious hipsters in major cities like Tokyo, Osaka and Kyoto. Pop mega-acts like Chage & Aska and Dreams Come True don't have to worry too much about competition.

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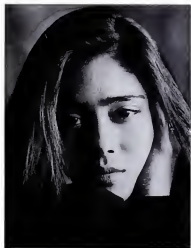
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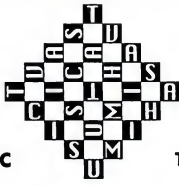
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COOL CATS Continued from page J-12

from the acid-jazzers—an album that sells 10,000 to 20,000 copies in the club-music market qualifies as a hit, according to S-Ken.

Japan's otaku (computer/techno nerds) are another reason acid jazz has taken root here. "Technology-wise, the environment may be better here in Tokyo than in the U.S. or Europe," says S-Ken. "There's so much good-quality, easy-to-use equipment available here. A DJ is like a kind of more outgoing otaku."

Says UFO's Matsura, "For our generation, 'original' means an original mixture created from old materials. We don't play any musical instruments. For us, a turntable, a record, a sampler or a computer are instruments."

Some people in the music industry here see acid jazz as just another disposable trend that will soon be forgotten when the next fad comes along. One industry source, though, believes that "some tracks that have staying power may become classics."

As far support from major Japanese record companies, Sebagg says they're showing increasing interest in club music. But, says Matsura, the majors tend to move too slowly to pick up on fast-breaking trends.

"With the big companies, you always have to wait for everyone to put their seal on the proposal before you can go ahead with something," he says, hastening to add that he feels a smaller company like Nippon Phonogram, with which UFO just signed a record deal, is less prone to that sort of inertia.

S-Ken thinks Japanese acid jazz has a bright future. "I know it's still a small market," he says, "but it's also true that albums of club-oriented music have been steady sellers, even a year after being released, which is fairly unusual in Japan's high-turnover, new-release-oriented market."

"The Tokyo club scene is still active, and I believe more and more groups will emerge from now on."

Odds are, then, that the stillness of Tokyo's nighttime "floating world" will continue to be punctuated by the sounds of this hard-to-pin-down music genre, in which attitude and style are almost as important as the music itself. And attitude and style are qualities Tokyoites have always cultivated. ■

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BAND BOOM

Continued from page J-8

most popular songs in karaoke boxes.

"Enka has always been the base for the karaoke market," says Shigeki Ouchi, associate manager of Epic/Sony's international division. "But the pop market for karaoke has become much bigger than before. Eight-centimeter [single] CDs, which can be bought in vending machines at karaoke boxes, are selling really well."

In contrast, rap rock acts, such as X and Buck-Tick—hardly singing stuff—struggle to make it past 1 million units.

So where does that leave the bands?

Many of those that were cut in the last couple of years have gone underground. Others have just gone under, along with some of the smaller production agencies and indie record labels that sprung up around the band boom. But many in the industry are confident that a second band boom is around the corner, and they are hopeful that this one will be a musical revolution rather than a cultural one.

Says Amuse's Saito, "The first band boom was like an introduction to rock music for the Japanese. It allowed people to get away with a lot. The second rock boom will not tolerate bands who come out and just try to make a lot of noise. Next time around, the songs and artists are going to have to be better."

"I feel that a new wave of genuine rock will happen in Japan," agrees Yamamoto, "but maybe it will take a little longer. It's time the young people of Japan woke up to real rock."

Others go a step further and see a need for the industry itself to wake up to rock 'n' roll. "Record company A&R directors must learn more about music," Tsukimitsu claims. "In fact, the music industry as a whole has to become aware of the needs and desires of the fans."

"In the United States, you have A&R people who understand music; here, they are just salary men who'll still have a job regardless of an album's success or failure."

In the long run, it is the musicians themselves who have to take responsibility for what the Japanese public hears. "Record companies and production companies have their own purpose for releasing music, but it is important for bands to have a direction and some sense of purpose," says veteran rock 'n' roller Makoto Ayukawa of Sheno & The Rokkets. "We mustn't rely on the record companies."

"On the other hand, if the record companies want real rock 'n' roll music and good new music, they shouldn't take the easy way every time. They need to invest time, money and patience." ■

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 8, **Creative Radio Advertising**, seminar presented at the Museum of Television & Radio, New York, Diane Lewis, 212-621-6685.

June 8-10, **ShowTech '93**, stage engineering and entertainment technology forum, Berlin Exhibition grounds, Berlin (01-49-30-30380).

June 9, **ASCAP R&B Music Celebration**, Indiana, New York, AUSA Washington, 212-621-6242.

June 10, **Tenth Songwriters Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York, Bob Leone, 212-319-1444.

June 10, **National Agency Foundation of New York/New Jersey Annual Awards Banquet**, Hong Kong & Records Group North America executive VP/GM Teri Savaris as "Woman of the Year," New York Hilton, New York, 212-628-9770.

June 10, **1993 Annual Copyright Update: Technology and Copyright**, presented by the law offices of King & Bollow, L.W. Marshall, Los Angeles, 619-236-9401.

June 10-12, **Music Industry Dedicated Assn. of Independent Retailers Second Annual Survival Conference for the Independent Urban Retailer**, Hyatt Regency, Chicago, 312-493-8818.

June 12, **How To Start and Run Your Own**

Record Label Seminar, Roosevelt Hotel, New York, 212-688-3504.

June 12, **How to Do Business in the Music Business in America**, forum presented by the Atlanta chapter of AARAS, Swissotel, Atlanta, 404-539-0191.

June 13-16, **Broadcast Promotion and Marketing Executives Seminar**, Walt Disney World Center and Swan, Orlando, Florida, Greg Ballo, 213-465-3777.

June 15-17, **REP/tech International**, conference for audio/video duplicators, presented by Knowledge Industry Publications Inc., Santa Clara Convention Center, Santa Clara, California, Benita Roumanis, 914-328-9157.

June 17-19, **Rap It Up '93**, The Howard Inn, Washington, D.C. Glen Fatt, 212-995-0683.

June 17-20, **National Assn. of Radio Talk Show Hosts Convention**, Chicago Sheraton Hotel & Towers, Chicago, Carol Nashe, 617-956-3320.

June 21-23, **International Music Market**, Westin Stamford Plaza Hotel, Singapore, John Kossin, 011-44-714-637-5655.

June 23, **Getting Attention in a World Gone Mad**, seminar presented by the Los Angeles Music Network, featuring Gary Baker of Morning Creek Records, Bryn Brenfield of Geffen/Gold, and Fletcher Foster of Asuka, Jack's Sugar Shack, Los Angeles, 818-580-2911.

June 24-26, **Bobby Pop Convention**, Sheraton Fremont Hotel, Tysons Corner, Va., 301-951-1215.

June 25, **"Hip-Hop You Don't Stop"**, seminar on hip-hop careers and record critique session, presented by Music Career Services, Eighth Ave. Studios, New York, Antonia Marinovic, 212-998-

9590.

June 25-26, **Rocky Mountain Music Assn. Sixth Annual Musicfest**, various locations, Denver/Boulder, Colo., 303-623-6910.

JULY

July 7-9, **Pro Audio & Light Asia '93**, 10th annual international trade exhibition for professional recording, sound reinforcement, application, lighting, lasers, and special effects for the entertainment industry for the Asian region, New World Trade Center, Singapore, 011-852-865-2633.

July 7-11, **Midwest Radio & Music Business Conference**, Fairmont Hotel, Chicago, Maekda Smith, 818-948-6056.

July 11-14, **Video Software Dealers Assn. 1993 Home Entertainment Convention**, Las Vegas Convention Center, Las Vegas, Nev., 609-231-7800.

July 11-15, **"Popular Music: Style and Identity," seventh international conference** presented by the International Assn. for the Study of Popular Music, University of the Pacific, Stockton, Calif., 209-946-2760.

July 20-24, **New Music Seminar '93**, Sheraton New York, 212-473-4343.

AUGUST

Aug. 12-15, **Jack The Rapper 17th Annual Family Fair Convention**, Atlanta Marquis Hotel, Atlanta, Marisa Golan, 212-460-8012.

Aug. 23-26, **1993 International DJ Expo**, Universal City Hilton and Towers, Hollywood, California, Toris, 516-767-2500.



Charity Roast. Music executives and friends gather at the Ritz Carlton Hotel in Chicago to roast Chicago promotion man Howard Behar. The roast raised more than \$40,000 for the T.J. Martell Foundation. Shown, from left, are advertising executive Art Roberts; Jerry Shanley, executive VP, Billboard/Entertainment Marketing Group; Lou Dennis, senior VP and director of sales, Warner Bros. Records; Jeff McCuskey of Jeff McCuskey Associates; Behar; and Jerry Greenberg, president, MCA Records.

LIFELINES

BIRTHS

Boy, Caleb Pierce, to John Williams and Anne Bertelsen, May 18 in Hoboken, N.J. He is chief technician at Skywalker Reeltoons Studios in Manhattan.

Boy, Marcus DeRoma, to Keith O. Johnson and Marcia Martin Johnson, May 21 in San Francisco. He is recording engineer and she is marketing director for Reference Recordings.

Girl, Alex Paige, to Wayne and Abby Cherin, May 26 in Livingston, N.J. He is Northeast regional sales director at PolyGram Label Group.

Girl, Camille Claire, to John and Stephanie Laemmle, May 28 in Coral Gables, Fla. He is Latin American/Caribbean bureau chief at Billboard.

Boy, Ruairi, to Kevin and Joanie Conniff, June 1 in Dublin. He is vocalist!

boothman player for the Chieftains.

MARRIAGES

Jon Maslansky to Helene Epstein, April 29 in Yonkers, N.Y. He is director of sales for RadioLia/Sony. MC Records in Sandy Hook, Conn.

DEATHS

Brian Eagle, 37, after a yearlong battle with cancer, May 27 in Toronto. Eagle worked at MCA Records Canada as the marketing manager for the Geffen, DGC, and GRP labels.

Sun Ra, 70, after several months of hospitalization following a stroke, May 30 in Birmingham, Ala. He was a jazz composer, keyboardist, and orchestra leader. (See story, page 12.)

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

SPRINGSTEEN N.Y. DATES FOR Charity: Two local charities in the New York area will benefit from Bruce Springsteen's only two U.S. performances this year, one June 24 at the Brendan Byrne Arena in New Jersey and the other at Madison Square Garden on June 25. The June 24th show, "A Concert To Fight Hunger," will benefit the Community Food Bank of New Jersey, World Hunger Year (WHY) and Food & Hunger Hotline. The June 26 event will benefit a recently established charity, **The Kristen Ann Cur Fund**, created earlier this year in memory of the 21-year-old daughter of Springfield co-manager Barbara Cur and author Dave Marsh who died on Jan. 3 of sarcoma, a form of cancer that most often attacks children and young adults. The fellowship will be administered by the T.J. Martell Foundation.

For this event there will be a limited number of \$1,000 silver circle tickets entitling the bearer to a pre-concert reception. Contact: 212-245-1818.

SOMETHING SPECIAL For Sylvia Rhone, CEO of Real Gone Records America, will receive the first Sony Music Excellence Award honoring achievements by African-American executives in the music business, reports LeBaron Taylor Sr., VP of Sony Music Entertainment Inc. Rhone will receive the award Sunday (6) after the taping in Corralitos, Calif., of "Celebrate The Soul of African America," a nationally syndicated TV special honoring black music superstars. Proceeds will benefit **It's In Schools Inc.**, the nation's largest nonprofit organization devoted to school dropout prevention.

SUN RA LEAVES RADIANT PROGRESSIVE JAZZ LEGACY

(Continued from page 12)

Solar-Myth Arkestra or the Cosmo-Jet Set Arkestra) wore colorful robes, amulets, and ornaments of fashion that signaled a flamboyant dedication to Egyptianology and astronomy.

But behind the glitter and camp pulsed a music that was at once forward-thinking in its sound-sculpture approach to free improvisation and rooted in the big-band traditions of Duke Ellington, Lionel Hampton, and Fletcher Henderson. As a pianist he was deeply swayed by the blues and swing.

He was born Herman Blount in Birmingham in 1914. After attending Alabama A&M, he made his way to Nashville, where he backed rhythm'n'blues singer Wynonie Harris. Following that, he moved to Chicago, where he worked with Louis, just prior to joining the house band at the famed Club de Lisa.

FOR THE RECORD

In the June 5 issue, the set Walter & Scotty was improperly titled in a story about Capitol Records. The two principal members of Walter & Scotty are former members of the Whispers.

Greta's bass player, mentioned in *The Eye* in my May 29 issue, is Josh Gordon. Greta records for Stardog/Mercury.

In the '50s, Sun Ra assembled his own bands. Initially, they were hard-bop ensembles, but they became increasingly experimental as the leader sought to mine the music and ancient imagery of Africa. His cult following began here. Within a short time, he settled in Philadelphia.

Sun Ra was among the first artists to document his own work regularly. His '50s and early-'60s recordings on his own Saturn label, released by Evidence in recent years, underscore his independence and self-determination, qualities exceedingly useful given the adventurous nature of his music.

Throughout his career, that music was, in the main, a synthesis of styles and idiomatic bends. Sun Ra often merged seemingly incongruous elements: Atonal improvisation might be layered atop Latin dance rhythms, electronic keyboard timbres used to exotic percussive voices. Although startlingly original, radical at times, the music honored, if not summoned, the

spirit of jazz's classic big bands.

In that, he was instrumental in anticipating the work of free jazz players like John Coltrane, Albert Ayler, Cecil Taylor, and the Art Ensemble Of Chicago. At the same time, he emerged as a leading figure in jazz's repertory movement, pioneering the now-common practice of acknowledging the music's "tradition."

His players, too, benefited from his tutelage. Sidelined in his groups including long-standing associates John Gilmore, Pat Patrick, and Marshall Allen, as well as Charles Davis, Julian Priester, Craig Harris, Marion Brown, and Ronnie Riggins. All exhibited a fierce devotion to his music and appreciation of his originality.

Some Sun Ra titles still are in print, among them works on Black Saint, ESP, and Hat Art. The Evidence recordings—among them "Monorails And Satellites" and "Holiday For Soul Dance"—are particularly rich.

There are no survivors.

NEW COMPANIES

Engel Entertainment, formed by Laura Engel. A management firm whose clients include film composer Danny Elfman, Oingo Boingo, the Buck Pests, Jimmie Wood, and Craig Chagoko, 3200 Primera Ave., Los Angeles, Calif. 90068; 213-874-4386.

The Arts Marketing Workshop, founded by Eve Baruch. A marketing resource for musicians, offering services from promotional copy to marketing plans. Free local phone consultations are available. 410 W. 58th St., Suite 618, New York, N.Y. 10019; 212-765-7960.

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PICTURE THIS

By Seth Goldstein

SAYING THE COURSE: Rentrak lays much of the blame for its poor fiscal 1993 performance on pay-per-transaction difficulties overseas. It likely won't be any better in the first quarter, which ends June 30, according to trade sources. "The same old problem," says one, "is the lack of a steady flow of studio titles. Rentrak reportedly has several agreements for Europe from four key suppliers, but 'the agreements don't come back signed.'" (FoxVideo's deal doesn't include offshore retailers.) Rentrak's alternatives include dismantling the European infrastructure or, more likely, staying the course. The company fully expects to get studio sales full-on and ultimately "make a lot of money" overseas, this executive continues. Wall Street analyst John Westergaard agrees: "I think they're committed to Europe." And Westergaard also believes Rentrak won't cut back on its supermarket program, another expensive development. "Those commitments remain intact" even though "they probably cost more money than they anticipated," he adds. Westergaard says Rentrak is testing its black-box system, using Capital Cities/ABC hardware, in at least a couple dozen grocery chains. "The reading I have is that the results have been very promising."

CHASING CD VIDEO: U.K.-based Nimbus Technology & Engineering is still chasing after the Hollywood deal that will give its full-motion video (CDs) a reason for being. The last time we checked, Nimbus had conducted a series of demonstrations for Hollywood executives (Billboard, March 27). So far, so good, says communications manager Philip Moss. "We've received footage from the majority of studios" that will be transferred to CDs in England and sent out to the states for evaluation. Since the Nimbus project is still limited to 79 minutes of running time, too short for most features, the company has also gone after nontheatrical programming from other sources, including key U.K. retailers that have their own libraries. Moss claims, Nimbus managing director Adrian Farmer will be demonstrating the system at the July 11-14 VSDA conference in Las Vegas. (Continued on page 66)

Beating The Heat Of Recession B'buster, Wherehouse Plan Expansions

■ BY EARL PAIGE

LAS VEGAS—Never mind electronic delivery to the home, Blockbuster Entertainment vowed here May 15-20 at the annual shopping center show that it wasn't about to leave the more traditional forms of retailing to its competitors.

For the first time in the six years since it began attending the International Council of Shopping Centers exhibition, Blockbuster set the pace as U.S. retailers seek to diversify their way out of the tenuous recession. The giant video chain bowed two different types of stores, one of them for kids. In similar fashion, West Coast challenger Wherehouse Entertainment announced dramatic expansion into the Midwest and outside its traditional

base and told real estate developers at an exclusive Caesars Palace dinner that it can put together any of "17 different shops" under one roof.

Also in the fray was entertainment retail behemoth The Musicland Group, showing off its new Media Play concept of music, video, and books in a massive 50,000-square-foot superstore concept. Arnie Bernstein, head of store operations for the Minneapolis-based web, was here for his first look at KSC.

Jim Bonk, head of Camelot Music in North Canton, Ohio, typifying the determination to improve on traditional retailing ideas, said, "I don't think the traditional mall is going to go away, not the good ones." One of the 300 Camelot stores offers cassettes and excess inventory in an off-price center typical of the new ideas taking root.

In an exclusive interview, Blockbuster senior VP of operations Gerry Weber, in charge of a suite at the Las Vegas Hilton & Convention Center (home of the VSDA convention next month), said, "We are aggressively seeking 15,000-square-foot music sites, 7,000-square-foot video sites, and 15,000-square-foot [sites for the new] Discovery Zone." Not only has Blockbuster bought into Discovery Zone, a children's shopping center/entertainment concept, but some of its key franchisees are also players, Weber confirmed.

"When you look at it totally from a developer's perspective, we represent 40,000 square feet under one roof ranging, very widely in demographics," Weber commented. The complex includes games and virtual reality, announced recently as yet another retail venture for Blockbuster.

All this activity belies indications that Blockbuster has abandoned traditional retailing. Webber adds, "I was in the drug store business when they said mail-order prescriptions were taking over. Well, guess what. You can order prescriptions by mail but it's a tiny

(Continued on page 62)

CD-ROM Unit In Field Of Media Vision

■ BY CHRIS MCGOWAN

LOS ANGELES—Media Vision, a leading manufacturer of multimedia computer products, has formed a CD-ROM publishing arm and recruited two interactive software veterans to run it.

Stan Cornyn, who founded Warner New Media, and Min Yee, formerly VP of Microsoft's multimedia division and publisher of Microsoft Press, will jointly head Media Vision Multimedia Publishing.

Media Vision, the parent company, is based in Fremont, Calif., and was founded in 1990. It specializes in multimedia add-ons such as upgrade kits, desktop video editing systems, and sound cards. Cornyn and Yee were named executive VPs of the publishing division, which will have two offices, with each generating its (Continued on next page)



Nice Shirt, Guys. In top photo, Disney's Bill Meacham and Mary Kincaid flank Ingram's John Taylor as they show off their Ann Daily T-shirts during a nonworking session at the recent National Assn. of Video Distributors conference in Indian Wells, Calif. Daily, president of Buena Vista Home Video, had starred in a magazine story extolling Disney's marketing prowess. In photo below, from left, are Tony Dalesandro of M.S. Distributing and Mark Engel, NAVD executive director. The association celebrated its 10th anniversary with a strong turnout, although distributors still suffer declining profits.



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Heritage Tapes Offer Homespun Wisdom

Bluegrass, Banjo Masters Play Tunes, Talk Styles

■ BY JIM BESSMAN

NEW YORK—Homespun Tapes, the 26-year-old music instructional video and audio cassette supplier operated by folk guitarist Happy Traum and his wife Jane Traum, is launching out slightly from its teaching function with the launch of its new "Heritage Series" videos.

Designed to instruct as well as to preserve the legacy of great traditional American music masters, the first Heritage titles involve the bluegrass legends Bill Monroe and Ralph Stanley. "The Mandolin of Bill Monroe" is a two-volume entry, the first hosted by John Hartford and featuring Monroe's band the Blue Grass Boys, the second offering a detailed analysis of Monroe's style by stellar picker Sam Bush. "The Banjo of Ralph Stanley" is hosted by Mike Seeger and also stars Stanley's Clinch Mountain Boys.

"Bill and Ralph teach their styles and play tunes, but they also talk about their backgrounds and how they themselves learned," says Happy Traum. "Bill just celebrated his 50th year at the Grand Ole Opry, and Ralph's been around just as long, so we're trying to coast as much out of them as possible, because it's just as important to learn about them and their music as their styles. We got Ralph telling Mike about the first time he learned from his mother, and Bill talking about how he learned from his Uncle Pen, whom he later immortalized in the classic song 'Uncle Pen.' So you get a lot of history as well as performance and playing, and it's entertaining as well as instructional."

A third Heritage tape, focusing on the Tex-Mex accordion of Flaco Jimenez, has just been completed in Texas. Jimenez, a member of the Texas Tornados as well as an es-

teemed solo artist, learned his style from one of its pioneers—his father Santiago Jimenez.

"It's another instance of taking an American heritage—border music—and trying to show the roots and preserve it as much as possible, and teach it," says Traum of the Jimenez program. "We want to keep the tradition and carry on the music. If it's not played, we'll lose it."

The initial 90-minute Heritage titles are the first fruits of a two-year collaboration between the Woodstock, N.Y.-based Homespun and the Smithsonian Institution's Smithsonian Folkways Recordings. The previously released "Doc's Guitar—Fingerpicking And Flatpicking Taught By Doc Watson" was the first co-production resulting from the relationship, which continues this summer with two videos, "Traditional Guitar Styles" and "Traditional Banjo Styles," co-produced at the annual Merle Watson Memorial Festival in North Carolina. Both are instructional, with Mike Seeger assisting the old-time pickers in relating their skills to video students.

Besides the ongoing Heritage Series, Homespun continues its regular output, and has a new title at the opposite end of the musical spectrum: "Jack DeJohnette Teaches Musical Expression On The Drum Set" marks a major move into modern jazz, though Homespun has previous jazz piano videos from Warren Bernhardt and Andy LaVerne. "Jazz is as vivid an American artform as banjo and mandolin playing, so we're going in that direction, too," says Traum.

Homespun, meanwhile, just released three new fiddle style instructional titles featuring Kevin Burke (Irish), Michael Doucet (Cajun), and

(Continued on page 66)



Homespun Tapes' guitarist Happy Traum and wife Jane Traum have developed a tenuous business selling instructional cassettes featuring bluegrass masters Bill Monroe and Ralph Stanley and drummer Levon Helm of the Band.

NEW CD-ROM UNIT IN FIELD OF MEDIA VISION

(Continued from preceding page)

own CD-ROM programs. Cornyn will run one office in Westlake, Calif., while Yee will work out of Bellevue, Wash. "We will artistically run our own shows, each in charge of different titles," says Cornyn.

Cornyn was an executive with

Warner Bros. Records for three decades beginning in 1959, and founded Warner New Media in 1985. The division was at the forefront of releasing CD+G (CD+Graphics) titles, and debuted its first CD-ROM—"The Magic Flute"—in 1989. Since then, Warner New Media has released a number of seminal CD-ROM titles for Macintosh and IBM-compatible computers. Many have been based on classical music works, while others have been tied to content from Time-Warner's publishing entities, such as Time and Sports Illustrated magazines. Cornyn retired from Warner New Media in 1992.

While with Microsoft, Min Yee was involved in establishing the MPC (Multimedia PC) standard, which is based on Microsoft's Windows software. Introduced in late 1991, MPC gave a big push to the adoption of multimedia by mainstream personal computer companies.

Yee also acquired, on behalf of Microsoft, a number of publishing companies and their information assets, and used these to create multimedia titles. He led the teams that produced the MPC CD-ROM titles "Cinemasia" and "Encarta." Yee also

founded and chaired the Microsoft International Conference on CD-ROM and Multimedia (now called Intermedia) for six years.

Media Vision coaxed Cornyn back into the multimedia business world by "making an offer I couldn't refuse," he says. "I spent a long time being like [Warner Bros. Records executive] Mo Austin and what I really wanted was to be like Paul Simon. I wanted to be an artist, a title maker. Media Vision said I could stay in Westlake and make high quality titles with original content, rather than purpoising stuff from other places and making adaptations."

Cornyn anticipates Media Vision's first titles will appear in late 1993 or early '94, and will be released for Macintosh and MPC, then launched in versions for other CD-ROM formats as the installed bases of such "platforms" as Sega, Sony MCD, 3DO, Tandy VIS, and Philips CD-i grow sufficiently large.

"Min Yee and Stan Cornyn are leading pioneers in multimedia computing. Together, we plan to move the state of multimedia forward," says Paul Jain, president and CEO of Media Vision.

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Current Position
*** NO. 1 ***					
1	1	188	PINOCCHIO Walt Disney Home Video 219	1946	34.99
2	1	31	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	26.99
3	7	3	OSNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993	32.99
4	4	15	BARNEY IN CONCERT The Lyons Group	1992	14.95
5	3	13	LITTLE NEMO ADVENTURES IN SLUMBERLAND Hendrick Pictures/Charmante Home Video 7149	1992	24.95
6	5	59	JOJO CALAMITARI Walt Disney Home Video 1263	1961	26.99
7	6	15	BARNY'S MAGICAL MUSIC ADVENTURE The Lyons Group 9901	1992	14.95
8	8	7	BARNY'S BEST MANNERS The Lyons Group 99021	1993	14.95
9	12	21	BARNY'S BIRTHDAY The Lyons Group 99009	1992	14.95
10	10	7	THE LITTLE ENGINE THAT COULD MCA/Universal Home Video 80929	1993	12.98
11	9	21	ROCK WITH BARNY The Lyons Group 99008	1992	14.95
12	11	5	X-MEN: DEADLY REUNIONS PolyGram Home Video 440086613	1993	9.95
13	14	5	X-MEN: ENTER MAGNETO PolyGram Home Video 440086613	1993	9.95
14	24	19	BARNY'S THREE WISHES The Lyons Group	1992	14.95
15	16	13	ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video 24	1993	12.99
16	17	109	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	26.99
17	19	11	BARNY: CAMPFIRE SING A LONG The Lyons Group 99051	1992	14.95
18	22	5	PETER, PAUL & MONKEY TOO Warner Bros. Video 3-38339	1993	14.98
19	21	402	OLMO Walt Disney Home Video 24	1941	26.99
20	15	45	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	26.99
21	13	16	BARNY GOES TO SCHOOL The Lyons Group 99051	1992	14.95
22	20	343	ALICE IN WONDERLAND Walt Disney Home Video 36	1951	26.99
23	NEW		BILLY BUNNY'S ANIMAL SONGS Jim Henson Video	1993	12.99
24	23	89	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	26.99
25	18	37	THE RESCUERS Walt Disney Home Video 1399	1977	26.99

• 1A grade certification for a minimum of 125,000 units or a dollar value of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. A preliminary certification for a minimum sale of 150,000 units or a dollar value of \$1 million at retail for theatrically released programs, and of at least 15,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard® Communications.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested Retail Price
1	1	155	PINOCHIO ♦	Walt Disney Home Video 239	Animated	148 0 24.95
2	31	1	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1992 5 24.95
3	7	7	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1992 NR 12.95
4	4	18	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Un Dist. Corp. PBV0729	Jessica Hahn	1993 NR 13.95
5	5	2	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Un Dist. Corp. PBV0731	Anna Nicole Smith	1993 NR 13.95
6	5	5	MCINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Mouseton O'Hara	1993 NR 14.95
7	6	8	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993 NR 19.95
8	5	60	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961 6 24.95
9	7	10	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8796	Kevin Costner	1990 PG-13 19.95
10	5	5	THE FREDDY MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1700	Various Artists	1993 NR 19.95
11	11	5	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A/Vision Entertainment 50370-3	Various Artists	1994 NR 19.95
11	10	18	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 51091	Various Artists	1992 NR 19.95
12	12	17	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992 NR 14.95
13	20	18	GREEN JELLY: CEREAL KILLER	Zax Records BMG Video 11036	Green Jelly	1992 NR 19.95
14	26	3	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Un Dist. Corp. PBV0735	Various Artists	1993 NR 19.95
15	RE-ENTRY	1	BLADE RUNNER: THE DIRECTOR'S CUT	The Last Company Warner Home Video 12682	Harrison Ford Sean Young	1992 R 19.95
16	18	3	PLAYBOY 1993 VIDEO PLAYMATE REMO	Playboy Home Video Un Dist. Corp. PBV0736	Various Artists	1993 NR 19.95
17	11	11	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1993 G 24.95
18	11	5	PENTHOUSE: SATIN & LACE II	Penthouse Video A/Vision Entertainment 50371-3	Various Artists	1993 NR 19.95
19	18	11	FRIED GREEN TOMATOES	Frost Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1992 PG-13 19.95
21	23	9	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Homer	1992 NR 9.95
21	28	18	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992 NR 24.95
23	16	3	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Un Dist. Corp. PBV0737	Various Artists	1993 NR 19.95
24	18	11	THE JUNGLE BOOK	Walt Disney Home Video 0502	Animated	1967 G 14.95
25	40	18	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Un Dist. Corp. PBV0711	Various Artists	1993 NR 21.95
26	11	11	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Un Dist. Corp. PBV0730	Various Artists	1993 NR 19.95
27	NEW!	1	VALLEY OF THE DOLLS	FoxVideo 1047	Patty Duke Sharon Tate	1992 PG 13.95
28	34	18	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992 NR 24.95
29	26	28	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992 NR 19.95
30	27	27	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Un Dist. Corp. PBV0727	Various Artists	1992 NR 13.95
31	18	5	PENTHOUSE: KAMA SUTRA	Penthouse Video A/Vision Entertainment 50586-3	Various Artists	1993 NR 19.95
31	28	18	LAYNE: THE WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992 PG-13 24.95
33	19	13	LIVE. RIGHT HERE. RIGHT NOW.	Warner Reprieve Video 3-38290	Van Haden	1993 NR 29.95
34	36	17	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993 NR 19.95
35	25	29	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Henry Winkler	1992 PG 19.95
36	38	6	BASIC INSTINCT (DIRECTOR'S CUT)	Caravco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992 NR 49.95
37	NEW!	1	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dorly Read Edy Williams	1970 NC-17 19.95
38	35	26	BEYOND THE MIND'S EYE 4	Menar Images Inc. BMG Video 7233380018-3	Jan Hammer	1992 NR 19.95
39	30	14	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993 NR 12.95
40	NEW!	1	PAULA ABDUL: UNDER MY SPELL	PolyGram Video 4400865233	Paula Abdul	1993 NR 14.95

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. A RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ If a gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatricality-oriented programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ If a platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatricality-oriented programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard®/BPI Communications.

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ABC's 'Palms' Direct-Response Campaign A (Virtual) Reality

■ BY CRAIG ROSEN

LOS ANGELES—Hoping to generate sales from Oliver Stone's much ballyhooed "event series," "Wild Palms," Capital Cities/ABC has offered the Capitol Records soundtrack and ABC Video release of the series to viewers with a direct-response TV advertising campaign.

While ABC has offered video releases through direct-response advertising on two previous occasions, this

marks the first time the company has offered an album for sale through an 800 number.

During the May 15-19 broadcasts of the series on ABC, 10-second spots for the Capitol soundtrack album were aired before the closing credits. In addition, the network ran 30-second spots for the soundtrack in overnights.

Following the May 19 finale, ABC ran a similar spot for the two-cassette release of the series on its own ABC Video Imprint, due in August at \$99.98.

The soundtrack album was released April 20 for \$15.98 on CD and \$10.98 on cassette.

According to Capitol senior VP of sales Lou Mann, ABC approached the label about offering the soundtrack through the direct-response TV campaign. "They wanted to see if the consumers watching the program would pick up the phone right on the spot and respond to the music," he says.

Since ABC is operating the fulfillment center, Capitol is selling the

soundtracks directly to the network. "That's the great thing about it," Mann adds. "They will call us and tell us what they need to buy, so there won't be any returns. We will just fill the orders."

According to Pamela Dill of Capital Cities/ABC Video Publishing, the network "recognized an opportunity and decided to take advantage of it." Although Dill would not release specific sales figures, she says the response has "been very positive, and we expect to do well on the project."

The Capitol soundtrack features original score music composed by Ryuichi Sakamoto, as well as such rock'n'roll classics as the Zombies' "She's Not There" and Frankie Valli's "Can't Take My Eyes Off You."

On two occasions, ABC has offered home videos for sale through an 800 number relating to topics featured on "Good Morning, America." Those titles were available only through the direct-response offer.



ABC Video's "Wild Palms" takes its name from this tattoo blowing in the wind. The two-cassette miniseries, produced by Oliver Stone, arrives in early August, in time to stir the dog days of summer rentals.

BEATING RECESSION

(Continued from page 59)

portion of the business because people want to go in and talk to the pharmacist, to see a real person, so likewise there will always be a retail business."

Weber also squashed a persistent rumor that Blockbuster is about to close a deal on acquiring the Super Club chain of music and video stores owned by Philips, a Blockbuster investor. "This is cyclical and comes around every six months or so," he said. "We remain interested if Philips is serious about dealing the chain, but we have nothing in the works right now."

Also fending off inquiries, Wherehouse refuses comment on its plans to leap into the international scene through a merger deal with Televisa, the leading video chain in Mexico. "They're more than a retail chain," said Weber, acknowledging Blockbuster's interest as well. "In fact, we're a customer of theirs because they serve as a distributor down there, though they happen to have around 300 stores, very small ones."

What Wherehouse does hint at, though in vague terms, is an interest in going beyond retail, according to chairman Scott Young, who said in a speech that "we will be a player in both directions." He was describing how entertainment suppliers are now "moving down into our retail channels."

Developers, of course, are upset about retail innovation, according to Ray Walton, senior VP of leasing for General Growth, a Minneapolis firm with 77 properties in more than 30 states. "The music and video chains have been about the best in modernizing. Going back 10 years, about all they were doing in putting up a rectangular box with a strip of chase lights down the ceiling. Now that you have all this neon and video, they're exciting stores."

President of the Suncoast Motion Picture Company, his success and remarkable contributions to the video & home entertainment industries are exemplary. Please join Billboard in a tribute to this outstanding man, in Billboard's Pre-VSDA special.

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B'buster U.K. Renting Sega May Expand To Other Euro Sites

■ BY DOMINIC PRIDE

LONDON—Blockbuster Entertainment says the U.K. games market will receive a boost from its decision to rent Sega video games (Billboard, May 29). But Sega says the venture does not preclude continental European expansion of the scheme.

Some 180 Blockbuster and Ritz Video stores already have started to rent out Sega games, with all 810 outlets due to come on stream by the fall. Overhaul rental will cost two pounds (about \$3).

Both partners say the move is likely to encourage sales and help cut losses due to illegal renting. Some 600 independent video stores are renting games legally, but others also are renting without the publisher's permission.

At the launch here, Blockbuster international VP Gerry Geddiscom-ment, "It's been our experience that rental allows customers to try out games first. Eighty percent of games purchased have been previously rented by that customer."

Yet Nick Alexander, CEO of Sega Europe, ruled out quick expansion onto the Continent, despite publisher sales of video games there and Blockbuster's 50% stake in Virgin Retail Europe. (Billboard, Nov. 27, 1992).

"Copyright laws there are different, and rental stores have a different image. In Germany they tend to be associated with the sex industry. Family and children don't tend to go into them," Alexander notes. "France has video rental but at a lower level than [in the U.K.], which is the home of video rental."

Paramount Bows First Interactive Title July Ship Date For Children's 'Busytown' CD-ROM

■ BY JIM MCCULLAUGH

LOS ANGELES—Paramount Interactive's first title will be "Busytown," a CD-ROM multimedia program.

The new wing of Paramount Communications' Technology Group formally introduced the product to the trade at the June 4-6 Chicago Electronics Show in Chicago, heavily slanted toward multimedia.

Available for MS-DOS as well as the Macintosh platform, the title is based on the works of acclaimed children's author Richard Scarry. Paramount Communications holds exclusive worldwide rights to develop the works of Scarry for movies, TV, merchandise, promotions, and theme parks.

The MS-DOS version of "Busytown," featuring 12 "playground" adventures that allow children ages

3 to 7 to explore, will be shipped in July to "superstore, computer software and video specialty stores, office warehouse, and consumer electronics outlets" in the U.S., according to Paramount Technology Group president Keith Schaefer. Suggested retail price will be \$59.95. The Macintosh version arrives in August.

Later, Schaefer says, Paramount plans to introduce a "Star Trek: Deep Space Nine" computer game, as well as "Lenny's Room," an interactive animated musical adventure in which children compose songs and learn the dynamics of music through animation.

Initial distribution of product will be through Previews Hall Computer Publishing, a Paramount Publishing unit that sells into 5,000 PC outlets.

However, Paramount Interactive also plans to market software through Paramount Home Video, which reaches some 40,000 outlets, and through Paramount Publishing's consumer group, shipping to 20,000 book accounts.

Paramount Home Video recently struck a deal to distribute the "Game Genie," a video game enhancing device made by Lewis Galois Toys, exclusively to specialty stores.

JVC FILES SUIT AGAINST DUPLICATOR

(Continued from page 6)

says New York-based consultant Larry Finley, who pursues JVC licenses in the U.S. He would not release a figure.

The action, set in New Jersey where Diamond has offices, caught the duplicator by surprise, according to Diamond attorney Steve Sigin. He said he learned of the suit during a May 26 interview with Billboard. He said he would need a week to "figure out a response," once he had received a copy.

JVC's move is related to the battle against Vaughn, which disputed the validity of the Japanese consumer electronics giant's patents. That challenge, and a Vaughn countersuit alleging antitrust violations, prompted a half-dozen licensed duplicators to mull the possibility of suspending payments. JVC responded in writing, and five have since paid in full, says Finley. "We're vigorously going after these people," he adds. Enforcement "is really tough."

Finley, meanwhile, has worked things out with WBS in Pittsburgh, which has agreed to take a license, pending approval of the contract in Japan, and awaits Vaughn's next move after the Minneapolis court threw out the countersuit. Vaughn attorney Dan

Shulman expects to refile a revised set of claims that will further detail how JVC attempts to control duplication.

Diamond elected not to pay. With patents being disputed, "we had a difference of opinion on royalties, and we didn't amicably work it out," Sigin comments.

The company doesn't have much to say to anyone about its role in the business. Diamond joined the recently formed American Video Duplication Assn., but "I had never heard of them until they applied for membership," says AVDA president Bill Schubart, principal officer of Resolution Inc. in South Burlington, Vt. Diamond executives, including chairman James Lu, president Tom Cheng, and VP Edward Winters, did not return repeated phone calls.

According to Corbell Publishing's 1992 Video Duplication Directory, Diamond has annual sales of \$18 million, unit volume of 8 million cassettes, 150 employees, 3,000 slave VCRs, and Sony Springriders for high-speed dubbing. Unlike most duplicators, Diamond has its own label, offering budget tapes that retail for less than \$10.

Billboard

FOR WEEK ENDING JUNE 12, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.

THIS WEEK 3 WKS. AGO LAST WEEK	TITLE Program Supplier, Catalog Number	THIS WEEK 3 WKS. AGO LAST WEEK
1	1	1
2	13	2
3	15	3
4	6	4
5	7	5
6	18	6
7	3	7
8	7	8
9	NEW	9
10	NEW	10
11	15	11
12	5	12
13	RE-ENTRY	13
14	11	14
15	8	15
16	NEW	16
17	16	17
18	12	18
19	4	19
20	20	20

Compiled from a national sample of retail store sales reports.

THIS WEEK 3 WKS. AGO LAST WEEK	TITLE Program Supplier, Catalog Number	THIS WEEK 3 WKS. AGO LAST WEEK
1	1	1
2	2	2
3	3	3
4	5	4
5	9	5
6	4	6
7	7	7
8	10	8
9	6	9
10	17	10
11	8	11
12	12	12
13	21	13
14	14	14
15	16	15
16	14	16
17	RE-ENTRY	17
18	13	18
19	RE-ENTRY	19
20	13	20

♦ITA gold certification for sales of 125,000 units or a dollar volume of \$3 million or more for the theatrical release period; 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for sales of 250,000 units or a dollar volume of \$18 million at retail for theatrical release period; 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/SPN Communications.

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Vid Game Manufacturers In Rental, Ratings Clash

NINTENDO VS. SEGA: For a moment it looked like Nintendo and Sega, the two intensely competitive video games manufacturers, might square off at the Video Software Dealers Assn. convention, July 11-14 in Las Vegas.

The face-off would have occurred in an innovative exhibit being erected to show off all the new video store bells and whistles, according to Dawn Wiener, convention chairperson.

"We will have Sega, but we won't have Nintendo direct. We thought we had them and then the negotiations broke down," Wiener says. Spokespeople at Nintendo were unable to elaborate.

Nintendo has never exhibited at a VSDA convention, claiming that it is part of the company's rental stance, a position various industry observers believe is softening.

It stands, VSDA's exhibit will be a 4,000-square-foot futuristic look "at all the technology that's going to be impacting us," says Wiener, co-owner of Austin, Texas-based chain Home Video Plus Music/Discount Entertainment.

Nintendo is Wiener's one major disappointment, she contends, boasting that vendors have "responded to the point where we changed the whole direction of the exhibit," once billed as "the store of the future."

Now it's being called the "Virtual Video Store and Multi-Media Pavilion," encompassing various interactive configurations.

MORE GAME WARS: The video giants got into a row when Sega announced the institution of a rating system for its video games (Billboard, June 5). Sega wants to label games "G" for general audiences, "MA-12" for mature audiences (parental discretion advised), and "MA-17" for adults (not appropriate for minors).

Nintendo was quick to say back, calling Sega's move a "smoke screen" to rationalize increasingly violent video games.

According to Nintendo, Sega's move was in response to the bad press it has received over a game called "Night Trap." Reportedly, the game has been pulled from some retail shelves in several countries because it depicts violence against young women.

Nintendo also claims it recently rejected a version of the arcade game hit, "Mortal Kombat," on the grounds it "violated the company's policy on excessive violence." It's now being reprogrammed by Acclaim Entertainment, Nintendo's licensee, to meet company guide-

lines. Nintendo says research indicates 70% of video game software is purchased by players under the age of 15.

ON THE NEGATIVE SIDE: Nintendo is coping with its own negative press lately in the wake of a new book authored by David Sheff called "Game Over: How Nintendo Zapped An American Industry, Captured Your Dollars, And Enslaved Your Children."

Random House claims it's selling well. Nintendo's law firm reportedly bought 300 copies, while Nintendo itself called Random House's order department to request 100 more.



by Earl Paige

WAYNE'S WORLD: At night, the 15,000-square-foot video store in Aurora, Colo., looks like a video store and more like a spaceship that has somehow landed in the middle of a large shopping center near the Denver airport.

The odd effect comes from a row of second-story windows aglow in blue against the building. It's also the pride and joy of owner Wayne Bailey, who is happy with the spaceship notion.

Many will consider the metaphor especially apt in that Bailey is regarded an eccentric for some of his ideas and his wild enthusiasm about the business. But he merely shrugs off all the criticism and controversy that revolves around his organization of the curiously monikered Laennec Group (named for the French inventor of the stethoscope).

Criticism is especially pointed now that the registration for the recent Laennec meeting, June 13-14, near the Dallas/Ft. Worth airport, is \$500, considerably above the one held recently in Colorado.

"Laennec is participant-run," Bailey says, insisting that he does not intend to gain financially and that the loosely organized group "will live or die on whether it has value for the dealers." A detailed questionnaire dictates the topics.

Also, Bailey steadfastly denies that the group is nothing more than an excuse to sell subscriptions to a movie tip sheet he publishes in the offices over the store.

The last meeting featured the idea of initiating a new release section, which has since boosted adult business at Video Unlimited. "We were spending \$8,000 a month and went to a new release display in selling policy. Now we're doing \$13,000 a month," Bailey says. The idea came from a Laennec attendee.

At Video Unlimited, the change has new releases at a premium (Continued on page 66)

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	7	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
2	3	3	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
3	2	8	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
4	4	8	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kenneth Collins Mary McCormack	1992	R
5	8	4	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Pullman Joe Pantoliano	1989	R
6	4	4	THE MIGHTY DUCKS	Walt Disney Home Video 1505	Emilio Estevez	1992	PG
7	8	8	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Gina Davis	1989	PG-13
8	8	8	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
9	NEW	1	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1989	PG
10	9	4	SCHOOL RIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
11	NEW	1	GLENGARRY GLEN ROSS	Live Home Video 69921	Al Pacino Alfred Lunt	1992	R
12	11	4	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
13	12	12	THE LAST OF THE MOHICANS	FoxVideo 1946	Daniel Day-Lewis Madeleine Stowe	1992	R
14	11	11	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dina Meyer	1992	R
15	11	4	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
16	15	8	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1536	Kurt Russell Marilyn Seldes	1992	PG-13
17	13	4	DR. GIGGLES	Large Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	A
18	16	15	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tina Turner Gena Davis	1992	PG
19	NEW	1	HELLRAISER III: HELL ON EARTH	Dimension Paramount Home Video 15162	Tony Fawcett Paula Marshall	1992	PG
20	11	9	THE GUN IN BETTY LOU'S HANDbag	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
21	11	4	ENCHANTED APRIL	Miramax Film Vidmark Entertainment VMS503	Meredith Richardson Sean Penn	1992	PG
22	11	4	LEPRECHAUN	Vidmark Entertainment VMS503	Warwick Davis Jennifer Aniston	1992	R
23	15	15	CANDYMAN	Columbia TriStar Home Video 5163-5	Virginia Madsen Tony Todd	1992	R
24	21	8	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
25	22	10	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Comedian Scott Bridget Fonda	1992	PG-13
26	23	8	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
27	23	11	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
28	11	5	NIGHT AND THE CITY	FoxVideo 1967	Robert De Niro Jessica Lange	1992	R
29	33	11	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Rita Latta	1992	R
30	30	6	EDEN	Playboy Home Video Univ. Dist. Corp. PWB910	Barbara Ays Woods Jack Armstrong	1993	NR
31	34	11	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
32	16	4	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Julia Roberts	1988	R
33	23	8	ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Giamatti Peter Berg	1992	PG-13
34	26	15	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
35	32	10	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
36	27	9	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Bill Clinton David Byrne	1992	R
37	NEW	1	FIFTY-FIFTY	Cannon Films Inc. MGMA/Universal Home Video	Peter Onorati Robert Gaynes	1992	R
38	31	6	SARAFINA	Hollywood Pictures Hollywood Home Video 1595	Whoopee Goldstein	1992	PG-13
39	36	33	PINOCHIO+	Walt Disney Home Video 239	Animated	1940	G
40	40	6	HUGH HEFNER: ONCE UPON A TIME	Playboy Home Video Univ. Dist. Corp. PWB733	Hugh Hefner	1993	NR

♦♦A G rating certifies for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦♦A platinum certification for a minimum sale of 250,000 units for a dollar volume of \$1.8 million. ♦♦A gold certification for a minimum sale of 100,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

entertainment WEEKLY

EDITED BY CATHERINE APPLEFELD

MUSIC

Dionne Warwick, "In Loudness," Strand Home Video (139-396-7011), 50 minutes, \$14.95. As Dionne Warwick continues adding to her musical repertoire, most recently with her new Arista album, "Friends Can Be Lovers," this video features her playing tribute to several classic pop tunes. Captured live at a concert at London's Royal Albert Hall, the songstress comes off as ever so elegant, if a bit stiff. Her material, however, is anything but, and includes standards such as "Yesterday Once More," "Walk On By," and "I Say A Little Prayer" as well as the more contemporary

"Heartbeats." "All Night Long," and show closer "We Are the World." A highlight is the appearance of special guest Gregory Hines, who duets with Warwick on a medley as well as coaxes her into joining him in a rollicking tap dance—the most lively moment of the show.

CATHERINE APPLEFELD

CHILDREN'S

"Magic: That's Fun! An Introduction Into The World Of Magic," Video Options, 30 minutes, \$19.95.

For the beginning but enjoyable program, designed as an introduction to a series of instructional videos on the art of magic, the personable narrator Linda Marx, certainly beats the ponderous literary tones you may have tried to decipher as a child. Half a dozen simple tricks, using only objects found in the house, easily distinguish items as playing cards, coins, string, paper, glue, and scissors, are demonstrated and then explained in a very structured manner (with instructions to turn off the VCR whenever practice is needed), and no explicit provision are made: Never repeat your tricks, and never reveal the secrets. Short segments on the history of magic, magicians' clothing, and magic as an art form round off a half hour that should leave any kid wanting more.

MORRIS KLIEMAN

geared for the hardcore trainee and feature charismatic pumped-up professionals affably coaxing viewers not to give up on their routines. The videos serve as terrific motivators, as the interested party can pop them in any time he or she needs a shot of encouragement. As instructional tools, however, they are a little lax on clearly explicit instruction and therefore takes a few viewings to get comfortable with the program. (Simply watching the pros work out using equipment that has been placed in a beautiful outdoor setting does not a great body make.) Still, for those willing sit through, the rewards are worth it.

C.A.

Arnold Palmer, Jack Nicklaus, Tom Watson, Tom Kite, and Gary Zosther, and others, while they add present-day commentary to their videotaped exploits. Most of us will never know who it feels like, sweating out a 54-hole round in 64:04.00. Not to worry. This tape is a virtual how-to.

JEFF LEVENSOM

birds, via magnificently photographed nature shots and interviews with ornithologists; the beautifully eerie stories of the infamous wraiths of Manhattan who some say refuse to leave their island home; and a tour of some of the historic mansions of New York. The best kind of travelogue.

C.A.

"Lighthouses Of New England," Atlas Video, 30 minutes, \$19.95. A beautiful, nostalgic look back at some of the region's most prominent lighthouses as well as the keepers of their flames. "Lighthouses Of New England" is a lesson in an important slice of American history. Gloriously captured recent incarnations of lighthouses off of Long Island, Block Island, Newport, and other New England locales are contrasted with stock photos of the structures in their early days, before the invention of automated lights in the '40s and before the Coast Guard eventually took over under its domain. Most interesting tidbits come via interviews with retired lighthouse keepers and their wives, whose touching recollections of life in isolated lighthouses are a tribute to days gone by. Like the above-referenced "Cougar" program first aired on The Discovery Channel.

C.A.

DOCUMENTARY

"Cougar: Ghost Of The Road," Home Vision, 30 minutes each, \$19.95 each.

These three programs are the first in a series of the "ABC World Of Discovery" series; more than 25 episodes are slated for release during the next three years. Each volume features magnificent photography from award-winning film makers including Alex Gregory, Jim Dutcher, Nicolas Noton, and James Lipscomb. Each program takes an in-depth look at the most exciting wonders of the world—from exotic animals to far-off lands to technological masterpieces—with superior footage and detailed narration. In "Cougar,"

viewers are taken on a two-year expedition that unveils the deadly dangers of this solitary hunter. The treacherous waters of the North Atlantic is the setting for "Ships," as the danger of life at sea is documented in spectacular fashion. There is also plenty of danger under the sea, and "Sharks" chronicles "will convince any doubter." The stunning underwater footage of these ferocious predators is captivating. All are collectible, fun to watch, and will entertain audiences of all ages.

MARC GIACINTO

"Islands Of New England," Atlas Video (281-967-0630), 60 minutes, \$19.95. Choosing to take the historic rather than the purely scenic route, this video details each of New England's island treasures via a unique aspect of its "personality." As such, it is a better viewing for people with a broad vision of the islands than those whose interest extends only to the beach and breakfast in town. Among the many informative arguments are the look at wild birds—as drivers, chips, and

"Blind Side," (1993), R, Columbia TriStar Home Video, prebooks June 29.

Successful soap opera actress May-Alice (May McDonnell) is paralyzed in a car accident and returns to her small hometown on the Louisiana bayou. The angry and alcohol-dependent, emotionally incapable—May-Alice dispatches a succession of hapless home-care nurses until she meets her match in Chantelle (Alfre Woodard), an equally stubborn woman with her own challenges to overcome. Director John Sayles' Oscar-nominated, fast-paced story is never mindless, but rather gains momentum with May-Alice's ever-loopier parade of visitors and the growing attraction between May-Alice and Chantelle feel for two local men (David Strathairn and Vondie Curtis Hall). Will appeal to anyone still willing to face a funny, dramatic, gothic movie, with fine star turns by Woodard and McDonnell (whose role won her a best-actress Oscar nomination).

C.A.

"Blind Side," (1993), R, unrated, HBO Video, prebooks June 23.

While driving home on a Mexican vacation, yuppie couple Ron Silver and Rebecca DeMornay accidentally run over a Mexican cop, but stupidly panic and race back to Los Angeles, where they destroy any evidence linking them to the accident. The thick-headedness of deMornay's character is looking as if to be bemused by psychopaths, but Silver and DeMornay's personal tormenter is creepy blackmailer Roger Hauser. (To be honest, Hauser's a psychopath/blackmailer and his scars are less partial credit.) This ordinary psycho-thriller effort isn't helped by some uneasy sex scenes and a plot that's driven by the stupidity of its characters, rather than their logic. But the fanatics of Silver, DeMornay, and Hauser may reel in the end.

C.A.

"Becoming Colette" (1992), R, Academy Entertainment, prebooks June 30.

This dramatic depiction of the early life of French author Gabrielle Colette (Mafalda Mei) begins with her departure for decadent Paris after marrying irresponsible rook Willy (Klaus Maria Brandauer). Colette is tormented by the scheming Willy, becomes drawn to his romantically adventurous friend Polaire (Virginia Madsen), and writes a series of best-selling books that reflect her new-found sexual freedom. Later, the subgenre of literary soft porn (whose gauzy standard was earlier borne by "Henry & June"), "Becoming Colette" seems a pointless—even if true—tale of a sensitive young woman who craves fulfillment and elaborate fashionable garments. Skin-seekers can ignore the pretentious dialog, but viewers can only hope the stars don't overact. If you do, R-rated re-creations of the courtship of Stephen and Tabitha King.

C.A.

"Homewrecker" (1993), PG-13, Paramount Home Video, prebooks July 1.

When the Starshield defense industry computer fatally malfunctions, its disgraced and divorced designer Robby Benson (Greg Kinnear) is called in to his isolated mountain cabin to continue his work. Resolved to teach his computer human flexibility, Benson realizes it Lily, gives it Kate Jackson's

A bewitching guide to lesser-known rental-priced video titles.

"Fission Fish" (1992), R, Columbia TriStar Home Video, prebooks June 29.

Successful soap opera actress May-Alice (May McDonnell) is paralyzed in a car accident and returns to her small hometown on the Louisiana bayou. The angry and alcohol-dependent, emotionally incapable—May-Alice dispatches a succession of hapless home-care nurses until she meets her match in Chantelle (Alfre Woodard), an equally stubborn woman with her own challenges to overcome. Director John Sayles' Oscar-nominated, fast-paced story is never mindless, but rather gains momentum with May-Alice's ever-loopier parade of visitors and the growing attraction between May-Alice and Chantelle feel for two local men (David Strathairn and Vondie Curtis Hall). Will appeal to anyone still willing to face a funny, dramatic, gothic movie, with fine star turns by Woodard and McDonnell (whose role won her a best-actress Oscar nomination).

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voice, and does an uncanny job of imbuing it with human emotions. Of course, Lily grows infatuated with her inventor, making his returning wife and daughter vulnerable to this robot-armored, fiber-optic Frankenstein. (Yet the "Frankenstein" idea is one of this film's its gruesome grafting of so many movies: "The Demon Seed," "Colossus: The Forbin Project," "2001: A Space Odyssey," "Electric Blue," "Doom," and an old episode of "The Twilight Zone.") Despite many opportunities, "Homewrecker" fails to make up in comedy what it lacks in suspense, but it does generate interest among rent-everything SF fans.

"Riff Raff" (1993), not rated, New Line Home Video, prebooks June 23.

Based on a rough-hewn, cinema-verité style, "Riff Raff" is the realistic story of a poor, sad-dwelling British laborer (Robert Curley) and his love affairs. The film is subdivided into chapters (Emer McCourt). The film's entertaining cast of working men speak with such heavy accents—from northern England and a number of foreign accents that the film is subdivided, though they're all speaking English. (Viewers will be thankful for the subtitles most of the time, but, annoyingly, they remain on the screen even when the dialogue is perfectly comprehensible to American ears.) Although it contains some scenes that are screamingly funny, viewers won't think that this often-overlooked film fits its ranking as a true romantic comedy or classic. It's a glowing Angliophiles looking for an offbeat, socially aware comedy-drama.

"The Bachelor" (1992), not rated, Triboro Entertainment, prebooks June 30.

A mediocrity costumed resemblance to those earlier films, this one, from Iov Productions, "The Bachelor" stars Keith Carradine as an unmarried doctor who finds himself alone in society after the death of his wife. At a pace that's as formal and stiff-necked as the World War I-era ambience, this film follows Carradine's search for true love as he consorts with three women (Krisin Scott-Thorne, Sarah-Jane Fenton, and Miranda Richardson, also cast as Carradine's doomed sister). Ultimately pointless and not even particularly racy, "The Bachelor" does its bit for the neglected segment of the populace that needs to watch a nice costume drama in order to fall to sleep at night.

"Demon Possessed" (1993), not rated, A.I.P. Home Video, prebooks June 25.

"Demon Possessed" took a generic cheap-disco-horror plot and just added a few special-effects touches. In an abandoned sleepaway camp in the woods, but instead of campers they're six hotshot snowmobilers. That title irony aside, there's much too little action—not to mention acting—for much too in this laughably cheap shocker (although it's almost redeemed by a few ominous visual effects and creative special-effects touches).

"Homewrecker" (1993), PG-13, Paramount Home Video, prebooks July 1.

HEALTH/FITNESS

"Body Shaping: One On One," Body Shaping, Inc. (800) 871-1971, Entertainment (281-344-4214), 30 minutes each, \$19.95 each.

Available on night TV (body shaping videos, ESPN's "Body Shaping" programs are

Video Previews is a weekly look at new titles at sell-through prices. Send résumés to: Video Previews, The Appleseed, Billboard, 1515 Broadway, New York, NY 10036.

Home Video

PICTURE THIS

(Continued from page 59)

armed with a "wider range of material" than he had at the March ITA seminar. VSDA will mark Nimbo's first appearance before a retail audience, "a crossroads for us," says Farmer, who expects manufacture of the full-motion CD player to begin later this summer.

BEARING THE BRUNT: The East Coast Video Show, which prides itself as being a hands-on, in-expensive venue for retailers and suppliers, took it on the chin from potential exhibitors who listened to the ECVS pitch in L.A. (Billboard, May 6). According to sources, the gist of remarks from several attendees: Video trade shows are no longer worth the cost of an expensive floor space. Most figured they could do as well in hotel suites, a much cheaper alternative. Nevertheless, the show has signed FoxVideo and Disney and expects most of the majors with "a possible exception of Columbia TriStar. More than a dozen indie already are committed.

SOUNDINGS: PolyGram Video hopes meetings this week with 12-15 retailers in Boston, Detroit, and Dallas to learn how best to approach the rental market. The first title, "Roses," is due in fall. Sales and marketing VP Bill Sundheim promised invites PolyGram will "listen to the rental account base" in formulating policies.

STORE MONITOR

(Continued from page 64)

\$4.99 and identified in green cases. Catalog, in pink cases, is \$2.99. The price is in effect every day. Moreover, "Rent any combination of three adult videos, and they can keep them three days," says Bailey.

RAISING THE FLAG: The formation of Laemue Group is one indication that video retailers find it valuable to organize. Yet another example is Flagship Entertainment, where Frank Lucas seeks to correct the impression that it is a buying group. Flagship is a marketing group, he contends. "While Flagship offers its members excellent pricing on hundreds of items and on movie purchases, it is our marketing programs that help our dealers become more profitable."

RAIN OR SHINE: Not too many video chain operators can boast that they are happy regardless of the weather, according to Debbie Smith, whose husband, Kurt Smith is a farmer in Missouri.

"If it rains, he's unhappy and can't get into the fields, but our stores do great," she says of nine-unit Aardvark Video. "Of course, if it's sunny, he's the happy one." Debbie is the daughter of Dwight and Nancy Dody, veteran owners of the mid-Missouri chain.

This year, with wet weather keeping Missouri farmers from planting crops, both Debbie and Kurt are worrying about the impact on the local economy.

Meanwhile, Aardvark is protecting its flanks through Video Buyers Group by diversifying into music. A Marshall, Mo., store is up and running with the program set to roll out "wherever there is not that much competition" from other stores offering music, she notes.

HERITAGE TAPES OFFER HOMESPUN VIDEO

(Continued from page 60)

Jay Ungar (American traditional). Currently being edited is a pair of Bob Humes' tunes: one traditional Hawaiian guitar, the other on bottleneck guitar.

"We're trying to capture as much of the spirit of American music as in many glorious forms as we can," says

Traum.

Homespun is now releasing between 15-20 videos a year, and the company's latest 40-page catalog lists nearly 100 instructional, including brother and fellow guitar picker Artie Trauer, Levon Helm, Dr. John, John Sebastian, Rick Danko, Howard Levy, Joey Miskulin, Jerry Douglas, Sam Bush, Mark O'Connor, Vassar Clements, Jesse McRoy, Beils, Fleck, David Schnauffer, Susan Mulla, and Pete Seeger. Courses cover singing and performing as well as acoustic and electric instruments.

Single tapes cost \$49.95, with two-volume sets going for \$79.95 when bought together. Traum says the tapes won't title has become one of Homespun's best-sellers, with more than 2,000 copies sold in 18 months. Other prime movers include the two-volume "Dr. John Teaches New Orleans Piano," "The Electric Guitar Of Jorma Kaukonen," and Rory Block's two-volume "The Power Of Delta Blues Guitar." The lesser-known David Cohen's three-volume "Blues Piano" set also sells big "because of the subject matter," says Traum, who also does well with his own fingerpicking and blues guitar titles.

While a hot title moves 1,000 or so units a year, Traum notes that many tapes continue to "sell steadily at a decent clip and never go out of style."

Homespun puts out 50,000 up-dated catalogs up to six months a year, and has a mailing list of more than 42,000 names in North America and overseas. While most sales are direct mail, company product is in a growing number of music stores, record stores like Nashville's Tower outlet, and specialty outlets like New York's How To Video.

Traum sells about 50,000 cassettes a year. Although Homespun's older audio instructional cassettes remain available, production has shifted to video. "People are learning what they're learning, and video is the perfect medium for it," says Traum.

VIDEO PEOPLE

Carol Thompson is promoted to VP of production and acquisitions, LIVE Home Video.

At Cabin Fever Entertainment, Robert Bantle is promoted to senior VP, David Sevoca is upped to marketing director, and Ralph Rossi Jr. is promoted to national sales supervisor.

Dusty Bowling advances to purchasing VP, Rank Video Services America.

Charles Weinryb, formerly head of Full Moon Entertainment's Video Division, is appointed to the new post of marketing VP, Prism Entertainment.



WEINRYB

CAFFREY

TATARKSKY

Betsy Caffrey leaves Academy Entertainment to become VP of special markets for Orion Home Video. Mack Tatarksky becomes western regional sales manager.

Cathy Mantegna-Scott, formerly of Strand Home Video, Fries Home Video, and Vestron, joins New Line Home Video as director of promotion and publicity.

Marc Krigsman, formerly of Titan Television, is appointed manager of programming and acquisitions, Capital Cities/ABC Video Publishing. Tonya Bates, for many of Technicolor Video Services, becomes national sales manager. Pamela Dill, previously with Turner Home Entertainment, is named publicity director.

Jeff Pietrzyk, formerly of Warner Home Video, joins Technicolor Video Services as sales VP.

MJ Peckos is promoted to VP of marketing and theatrical distribution at Academy Entertainment. Michael Giorieux becomes theatrical sales manager.

Alan Randall joins Healing Arts Home Video as sales and marketing VP.

Ruby Scholling is appointed product manager, Republic Pictures Home Video.

Kyranne Katsouli joins Fox Lorber Associates as worldwide acquisitions director.

Lou Zucaro is named development director, MPI Multimedia, a new division of Maljack Productions.

David DeGrosso, formerly of Image Entertainment, joins VideoSnap as executive VP. VideoSnap produces color snapshots from full-motion video sources.

Jerry Madiao is named executive VP in charge of West Coast Entertainment's video game division.

Thomas Wright is appointed PR director, Phillips Interactive Media of America.

BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Int'l talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/visual tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

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1993 International Talent & Touring Directory (804-2) \$70

1993 Record Retailing Directory (805-5) \$99

1993 International Tape/Disc Directory (806-6) \$40

1993 Nashville 615/Country Music Sourcebook (806-7) \$40

1993 International Recording Equipment & Studio Directory (804-9) \$40

1992 International Latin Music Buyer's Guide (805-7) \$50

THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	CLIPPING (STUDIO)	WEEKEND GROSS (1)	WEEKEND PER COPY (2)	NO. OF COPIES (3)	WKS IN RELEASE (4)	TOTAL GROSS TO DATE (5)
1	Citizenguard (TriStar)	20,458,022	2,333	—	20,458,022	8,769
2	Made in America (Warner Bros.)	11,821,326	2,048	—	11,821,326	5,722
3	Dave (Warner Bros.)	8,933,075	1,918	3	40,728,464	3,642
4	Super Mario Bros. (Buena Vista)	8,532,623	2,081	—	8,532,623	4,700
5	Hot Shots! Part Deux (20th Century Fox)	8,221,515	2,143	1	21,313,057	3,642
6	Sliver (Paramount)	7,351,018	2,000	1	23,425,400	3,512
7	Menace II Society (New Line Cinema)	3,816,393	464	—	4,558,951	8,225
8	Indecent Proposal (Paramount)	3,293,361	1,608	7	93,215,890	2,056
9	Dragon: Bruce Lee Story (Universal)	2,577,050	1,945	3	28,550,495	1,325
10	Posse (Gramercy)	2,223,078	788	2	13,481,469	2,821

R&B '93 ♥



Some 50 years after Billboard printed the first Harlem Hit Parade chart, black popular music continues to inform and enrich world culture. This week's Spotlight examines the current A&R trends, talent-shapers and new labels helping R&B grow into its second half-century.

riding ♥ high

CLOCKWISE FROM TOP: EN VOGUE, L.L. COOL J., BOBBY BROWN



360 degrees of **BLACK** MUSIC

CARRYING TRADITION INTO THE FUTURE. PGD . . .

WHERE COMMITMENT COMES FULL CIRCLE





A Sense Of History And Style: Young Disciples

WHAT GOES AROUND...

SONGS, SOUL AND FUSION STAGE A COMEBACK AS A&R HOPS ABOARD THE '70S LOVE TRAIN

BY DAVID NATHAN & J.R. REYNOLDS

The influx of male stand-up vocal groups such as Shai, Silk and, of course, Boyz II Men...the emergence of female trios and quartets including En Vogue, SWV and Jade...the signing of self-contained bands like Lo-Key and Portrait...and the utilization of jazz-fusion as either a "live" element or as a major sampling source—all are ample testimony to the strong influence that '60s and '70s musical prototypes are having in the R&B marketplace of the '90s.

While A&R executives interviewed for this article were reluctant to admit to following any particular trends, the consensus is that archetypal models from earlier times are definitely having their effect. A generation raised on drum machines, synthesizers, non-singing hunks and bimbos, and formulaic styles is being exposed—in many cases for the first time—to real musicians, real singers and real songs. And they like what they hear.

Evidence abounds and it's easy to read. For industry veterans, Boyz II Men represents the reincarnation of any number of doo-wop groups—from the Moonglows to Little Anthony & The Imperials. Although a quartet, En Vogue is turning out to be to the '90s what the Supremes were to the '60s. And, while "the Queen of Hip-hop" may be a long way from the Queen of Soul, Mary J. Blige is characterized to some degree by her choice of R&B-slanted material, which includes the Rufus & Chaka Khan chestnut "Sweet Thing."

Silva Records president Louil Silas Jr. suggests that the resurgence of music with a '60s- or '70s-based slant may have less to do with any conscious movement, and more to do with the personal tastes of individual A&R executives. "Growing up, there were always arguments in my household about who was the best vocal group," says Silas. "The O'Jays had a lot of support and I was the lone Drumatix fan! I've always been a lover of harmonies. That's why I signed the Mac Band at MCA and why I have The Flex, a four-man vocal group [known for

singing backgrounds on L.L. Cool J's "Round The Way Girl"] who are also remakers, coming out on my label."

"I really don't believe the '70s is a trend. I don't think a group like Lo-Key" got together to try and emulate Sly & The Family Stone. I do think that there's a tendency for some A&R people to be 'trendy.' The onslaught of male vocal groups is definitely the result of the success of Boyz II Men. Usually, when acts are signed because of a trend, there's no real A&R work done on the project and they don't happen. I sign artists who send goose pimples up and down my neck and will create the same reaction with the public. It's not about trying to reinvent the wheel."

"There's definitely a movement towards artists with real talent, as [there was] in the '70s," observes Giant Records' black-music president Cassandra Mills. "People are looking for 'real' voices, artists with the ability to play instruments. This comes after an era when the great marketing plan was more important than anything else. The young consumers are recognizing the difference between talent and fabrication."

They'll Be Around

For Mills, the emergence of a whole crop of new artists in the black music arena is a natural development. "In the same way that my generation picked the Jacksons and others," she notes, "the 16 to 24 demographics are picking their stars, the artists they're going to grow up with. When you sign acts, you have to be cognizant of that: Is this an artist who the audience is going to want to embrace on a long-term basis?" Mills cites Jade (one of her signings), Silk, SWV and Shai as "acts who represent that thinking, who will be around."

"Labels are definitely filling the slots that reflect prototypes from the '60s and '70s. SWV could be today's Martha & The Vandellas," says Jean Riggins, VP and general manager of Capitol's black music department, whose comments in a conversation with Billboard's R&B chart manager Terri Rossi

SALUTING THE ROOTS: FIVE DECADES OF R&B HIT-MAKERS

BY FRED BRONSON

Nine decades before Boyz II Men, Janet Jackson and L.L. Cool J topped the Billboard R&B chart, the Dinwiddie Quartet, made up of four black singers from Virginia, recorded six tracks at the Victor Talking Machine Company's studios in Camden, N.J. History reports these five spirituals and one secular song to be the first recordings made by black singers.

Billboard began keeping track of the sales of recordings by black artists on October 24, 1942, with the printing of the first Harlem Hit Parade. That title gave way in February 1945 to Most Played Juke Box Race Records, and by June 1949 the chart was changed again—to Rhythm And Blues Records. The appellation "Rhythm and Blues" had come into use about four years earlier and applied to all forms of music by black artists, including jump bands, blues, jazz and vocal groups.

As some of the major labels became discouraged with the diminishing sales of "race records" after World War II, independent labels such as Atlantic Records in New York and Aristocrat Records (later renamed Chess) in Chicago were born. Along with Los Angeles-based labels such as Aladdin and Kent, they provided a nurturing environment for a growing number of R&B artists. As R&B music matured, it laid the foundation for a whole new form of music—rock 'n' roll. Without rhythm and blues, there would never have been an Elvis Presley or a Bill Haley.

The Billboard charts have reflected the changes in R&B. The singles chart kept the Rhythm And Blues title until August 23, 1969, when it was rechristened Best Selling Soul Singles. That name was changed to Black Singles the week of June 26, 1982, and in 1991 "Black" was replaced by "Rhythm and Blues." Herewith, a salute to some of the music's key players, by decade.

Continued on page R4

Continued on page R4



She Reminds You: Mary J. Blige

A&R

Continued from Page R3

provided the basis for this article.

Riggins also sees other similarities to the earlier decades. "Singles by black acts are dominating the pop charts in the same way they did with Motown in the '60s," she says. "I like to call it 'spillover,' rather than crossover, where a record gets so hot black that it spills over into the pop marketplace." The one overriding trend Riggins does identify is that "folks are looking for songs. Whitney Houston has shown that. We're seeing that, as they have done in previous eras, the public responds to a song rather than to a production sound." A good song can be the answer to a lot of things.

Sing A Song

"Real" songs are clearly making an impact in the R&B marketplace. In some cases, that means classic R&B tunes being revisited by new artists. Hank Caldwell, senior VP of black music at Epic, says, "Everywhere you look, kids are grooving to songs from the '70s. Rap's sampling from that period is one of the contributing factors to this trend, along with artists like Mary J. Blige and Mariah Carey doing remakes of the old songs. And often, the younger kids listening to these songs have no perspective [on the material] and think they are listening to new songs."

While Caldwell agrees that the music business might be coming full circle in some respects, he stops short of seeing '90s R&B as a carbon copy of what went on 20 years ago. "I think it's more of an attitude, a creative ambience enveloping today's artists and producers. That's what they're really drawing on. It's extremely healthy for the industry that kids are concentrating more on their roots in R&B music."

"I do think there's a return to the spirit of the '70s, although I can't say that it's because of any conscious effort to do so," observes Benny Medina, senior VP, A&R, and GM of Warner's black music division. "Something really interesting is happening with today's music. As a result of sequencers and rapping [in the '80s], there was a departure from creating original melodies, and that put a lot of musicians out of work. Now we're seeing a return to the earlier methods of making music. In the case of the rap culture, you can only go so far with sampling. If things don't change, you'll have rappers sampling samples of other rapper's samples," he quips.

A return to "more creative and innovative styles" is something Medina feels "was bound to happen. We're also looking for artists who have a social consciousness, in addition to the ability to bring quality music to the studio. Black music must move to the next level in terms of social responsibility. There still aren't too many acts out there making the types of songs we used to hear in the '60s and '70s. Back then, there was a lot of music to the lyrics and substance to the music."

Soul Power

That elusive commodity known as "soul," so synonymous with the music of the '60s and '70s, is also back in vogue. Randy Jackson, A&R VP and staff producer at Columbia Records,

Continued on page R20

SWEAT'S KEIA,
BROWN'S BBB
& L.L.'S UNCLE

BUMPER CROP OF ARTISTS' LABELS DELIVERING FIRST GOODS

BY GIL GRIFFIN

The rhythms will remain, but in the 1990s, the "B" in R&B will stand for business. Several small, black-owned record companies have been sprouting recently, with many high-profile performers and producers at the helm.

Best-selling singers Keith Sweat and Bobby Brown are now splitting time between the backstage dressing room and the executive boardroom, and rappers Prince Markie Dee, L.L. Cool J and Queen Latifah are now not only MCs, but also CEOs. And, unlike the glorified production deals of yore, these artists have both creative and financial control of their enterprises and intend to develop them into full-service organizations.

Sweat, who heads Atlanta, Ga.-based Keia Records, has already savored sweet rewards, as he's watched his label's first signee, the Atlanta-based R&B group Silk, top both the R&B and Hot 100 singles charts this past spring with their hit "Freak Me."

"I feel real good about their success," says Sweat, himself an Elektra artist. "I found them two years ago at a Labor Day picnic, singing Boys II Men songs. They were soulful and had a unique sound."

Keia, which bears the name of Sweat's infant daughter, was developed after the singer met with Elektra president Bob Krasnow. "I wanted to take my career a step further," says Sweat. "I enjoy producing talent. As an artist you try and make hit records, but as a businessman you're trying to make hit records for others."

While Sweat will recruit new acts and produce other Keia signees—hardcore rappers Triflin' Pack and female singing group About Face—Elektra staffers will handle promotion and publicity responsibilities. Sweat says both groups are in the studio and will join him on the road as support acts on his next tour.

Meanwhile, MCA artist Bobby Brown may have taken a five-year leave of absence from recording, but in that time he was a business mover and shaker. Moving from his hometown of



Silk's success was no 'Freak.'

Rhythm & Blues

'43

LOUIS JORDAN

Louis Jordan, often referred to as the "Grandfather of Rock and Roll," was the man who influenced the influences. Great artists like Chuck Berry and Ray Charles, often cited as inspiration to those who followed, credit the innovative jump blues vocalist as being the person who had the strongest effect on them.


It's impossible to say what directions music might have taken without Jordan, but it's not too big a stretch of the imagination to predict that, if the world had never heard of Louis Jordan, there might never have been rhythm and blues, or rock 'n' roll. The first of his 18 No. 1 singles, "Wharf's The Use Of Getting Sober," was typical Jordan—if he wasn't singing about woman trouble ("I'm Gonna Leave You At The Outskirts Of Town," "Somebody Done Changed The Lock On My Door"), he might be singing about the bottle ("Far Back And Cold Liquor," "Whiskey Do Your Stuff"). He first topped the R&B chart on January 23, 1943, and spent a total of 113 weeks at No. 1 between 1943 and 1950. The able saxophone virtuoso had another big hit in 1945—"Five Guys Named Moe," which five decades later would be the title of a hit Broadway musical based on his songs.

Continued on page R12

Roxbury, Mass., to Atlanta, he formed Bobby Brown Productions and his own record label, BBB. Like Sweat, Brown will have hands-on involvement with both A&R and production, but the day-to-day operations will be handled by his childhood friend and business partner, Nate Smith, BBB's president. The staff of MCA, which will distribute BBB product worldwide, will handle marketing, promotion and publicity for BBB acts.

"[Owning a label] is something Bobby's always wanted to do," Smith says. "He knew Atlanta would be a mecca for new talent." The new talent signed to BBB, which includes rapper Styles, balladeer Harold Travis, R&B duo Smooth Silk, vocalist De O'Neal and female rapper Coop B (Brown's sister), will utilize the state-of-the-art, Brown-owned Bostown Studios, which includes a sound stage and rehearsal area. Last April, BBB shipped its first release, the multi-artist single

Continued on page R6



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ARISTA



ARTISTS' LABELS

Continued from page 14



LL's the latest to enter the label ownership game.

"Droppin' On The One" by the B. Brown Posse, and the Posse's compilation album.

"There's a family-type vibe here," Smith says. "Bobby wants to protect his artists and educate them to the business of the industry."

Also hoping to educate fellow artists in business is a group of entrepreneurial rappers. Leading the rap pack in record-label ownership is hip-hop's first lady, Tommy Boy Records' rapper Queen Latifah. With her business partner, Sha-Kim, the 23-year-old Latifah is the founder of Flavor Unit Records—an offshoot of her own Flavor Unit management, which represents hip-hoppers Naughty By Nature and Black Sheep.

Flavor Unit president Charm Warren-Celestine says she's pleased to have Epic Records as the new label's distributor. "Epic has given us worldwide distribution support," says Warren-Celestine, formerly Tommy Boy's director of black music promotions. "And they also invited me to visit their branch offices, where I've met face to face with the people responsible for pushing our records."

The first record out of the Flavor Unit chute is the "Roll Wit

Tha Flava" compilation single and album. The latter features individual tracks from label signees, including rappers Freddie Foxxx, Latex, Brooklyn Assault Team and Bigga Sistas, and female R&B singer group Jhane.

Warren-Celestine adds that a "humanitarian" ethic is a driving force behind the Jersey City, N.J.-based company's philosophy. "The commitment to community service is similar to the role black radio has traditionally played, serving as a provider of news and social consciousness for the black community," she says. So it's fitting that, in addition to other endeavors, Flavor Unit has hooked up with the Ben & Jerry's ice-cream store in Harlem, N.Y., where its artists will participate in autograph-signing sessions.

As for Prince Markie Dee, he's been rapping since the early 1980s, when he was part of the Fat Boys. But as Mark Morales, he's been living large as a producer and now as VP of Soul Convention Records, which he developed with his partner, Mark Rooney, a songwriter and composer who is also the label's president. When the duo teamed up two years ago to write and produce material for rapper Father M.C.'s successful first album, their efforts caught the attention of Sony Music president Tommy Motola. He was impressed enough to invest in Soul Convention by arranging a unique worldwide distribution deal with Columbia and Epic and financing the building of a recording studio in the Rosedale section of Queens.

"Tommy saw Rooney and Morales as very musical," Soul Convention general manager Kenny Meiselas says. "They were really the first to combine rap with R&B."

Now the two Marks are hoping to make their partnership work for their own stable of artists, including hardcore rapper E Nasty and two R&B groups, Manageri and Sexs. Prince Markie Dee will continue to make records with his own group, the Soul Convention, and Rooney also is scheduled to release his own record soon.

Rapper L.L. Cool J is the latest artist to get in the label ownership game, with his establishment of Uncle Records, which will be distributed by PolyGram. Uncle president Brian LaTour says an independent PR agency will publicize Uncle's artists. As for assembling a roster, at press time Marilyn Dears, a 21-year-old vocalist, was the only artist lined.

La Tour says he is negotiating with other artists and hopes to have Uncle's first release in stores before year's end. "We're not interested in the run-of-the-mill music," he explains. "We're looking for something special." ■

Rhythm & Blues



Flavor Unit's first features rapper Latex.

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LABELS' DOWN-SIZING CREATES UPSIDE FOR BLACK-MARKET INDIES

BY CARRIE BORZILLO

As major labels continue to divest themselves of more and more functions, many of the marketing, promotion, publicity and artist-development responsibilities are being taken up by key independent firms.

The eight-year-old New York-based Duntori & Co., which is mostly known for artist development and its hip-hop classes, does everything from choreography for videos and tours to imaging to coaching artists on how to do a good interview. "Labels' budgets are so tight, they don't always have time for long-term artist development for every act," says Greta Dunn, who is partnered with her sister Desiree. "And labels seem to be signing more acts than they can handle. Our company is like a one-stop location for artist development. All a label has to do is drop off its artist, and we'll take care of everything from makeup to the stage show."

Duntori was the firm responsible for imaging Billy Idol's

videos, interview-coaching for Black Sheep and choreographing Michael Jackson's "Remember the Time" video, Heavy D. & The Boyz videos and live show, and Janet Jackson's Rhythm Nation tour. The firm was also behind updating Bobby Brown and Taylor Dayne's images.

"If a label doesn't want an artist to be here today and gone tomorrow," says Dunn, "then they can't ignore what many do ignore, and that's artist development. If they don't have the time, man power or budget to do it, then a company like ours is what they'll use."

Dunn says the firm charges between \$1,500 and \$3,000 to choreograph a video. Interview coaching costs \$150 per hour, and the hip-hop dance classes in Manhattan, Long Island and New Jersey run a mere \$10 per session.

Fum Lewis, owner of the two-year-old Brooklyn-based video promotion company, P. Funk, says she started her company to give a more personal touch to promotion. "At the previous independent promotion company I worked at," she says, "I felt there was something missing. We handled so many people—like labels do—and I wanted to scale it down a bit, to really do it right."

Lewis has worked video clips for Chaka Khan (Warner Bros.), Organized Konfusion (Hollywood BASIC), Bobby Konders (Mercury) and the Orb (Mercury). She is currently working MCA's "CB4" soundtrack. "Within a label, the video promotion person has to handle all videos—from jazz to alternative to techno to postmodern," says Lewis. "I don't feel labels give enough respect to their video promotion departments. They usually have only one or two people in the department, and most are very good, but you have to realize that, with R&B and rap, there's about 100 to 150 local video shows nationwide. That's too much for a two-person team at a major label with a ton of R&B and rap acts."

Another key advantage of using an independent company is that the indie usually takes on only a handful of artists at a time. Lewis says she'll work three distinctly different-sounding artists at one time, whereas labels generally work several more simultaneously.

Round The Globe Music is another independent marketing and promotion company specializing in R&B. The New York firm does national retail promotion and national street promotion. "Our forte," explains owner Neil Levine, "is working the streets and getting the initial buzz on an artist. We go to the

Continued on page R10



Heavy D got 'graphed by an indie firm.

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INDIES

Continued from page 18

really small mom-and-pop stores that don't even talk to major label reps."

On the video side, Levine says he generally leaves the MTV, BET and The Box promotion up to the labels. Round The Globe specializes in getting clips played everywhere else, on all of the local and regional hip-hop shows. "We try to work hand in hand with the labels," Levine explains. "They do the initial shipping, and we fill in and work it deeper than they can."

Levine says one of the reasons labels are using more independent companies is the amount of product that's flooding the market. "You really have to be more aggressive in marketing when money is tight, and there's a ton of records out there," he adds.

Round The Globe's prices are also approximately \$3,000 a project. Levine, too, tries to work only a handful—say five to

eight projects—at one time. The firm has worked Shabba Ranks (Epic), Kris Kross (Ruffhouse/Columbia), Run DMC (Profile), Magic Mike (Magic Records) and H-Town (Luke).

On the publicity side of things, most agree that independent publicists generally are used when they specialize in a certain genre. Such is the case with Def Press, which handles R&B and rap acts.

According to Phyllis Pollack, many label publicists simply don't have the techniques or knowledge of the genre to fully serve the artist. "Our purpose is to serve as a liaison between the artist and the media, to explain to those who don't understand them what is really going on," she says. "You need someone who really knows the music and believes in the social validity of the art form and who can explain what's behind the artist."

Pollack is currently working the Gato Boys and the "Menace II Society" soundtrack. "A lot of times, [publicity departments at labels] are so overworked," she says. "And handling gangsta

Rhythm & Blues



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Shabba Ranks benefited from indie's deep work.



Specialist publicists promoted Phyllis.

rap, for instance, requires different techniques or knowledge than other genres."

An independent publicist also has more time to work on getting artists exposure they might not get otherwise. Prime example: Pollack got Bitches With Problems on the Larry King Show.

Triad Communications Group and Hugh Mitchell Publicity (who are in the middle of a merger and have yet to name the merged company) are also doing independent publicity for Delicious Vinyl and the Pharyde.

Like Pollack, Triad's Charles Richardson believes most labels don't have the time, budget, man power or even the best contacts with urban press, as do those publicists who specialize in the area. "With this kind of music," claims Richardson, "you really have to be sensitive to the rhythm and pulse of the people on the streets."

Richardson's partner, Hugh Mitchell, adds that an independent's "thought is not as restrictive as someone who works in the corporate structure of a label."

Another label function that is usually taken up by an independent is street promotion. Promoter Doug Young of Young Raw Promotions says, "The problem is that many labels don't know how to start a record at the street level. And with R&B and rap, street credibility is important. But, many of the R&B heads at labels come from the funk era, and the streets have changed dramatically since then." Young is currently working P.O.V. (Giant), Above The Law (Ruthless), Capital Tax (MCA) and Young Black Teenagers (MCA).

Young also feels that labels usually want a "quick fix. If they don't get any action from a record in three months, they give up on it. It takes a long time to develop an act, especially in rap and R&B. You have to hit the streets first."

Young works an album by servicing the clubs and their patrons first. "Once it simmers a while on the street, then we hit the mom-and-pop stores that really count," he says. "Then it can graduate to the next level, and a major label usually can take it from there." ■

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BEYOND THE BOX AND MTV

ALTERNATIVE R&B BUSTS MOVES ON LOCAL VIDSHOWS

BY DEBORAH RUSSELL

Alternative music is not relegated to the rock realm alone. The R&B genre is spawning an alternative element of its own as artists who provide more music, acid jazz, reggae and dancehall are becoming an increasingly common presence on the R&B charts.

And while such national video outlets as the Box and BET often embrace these R&B alternatives, it is the cutting-edge regional and local video programmers who provide the most consistent haven for such acts as Chaka Demus & Pliers, Apache Indian, Isaaba Maal, Ronnie Jordan, Louie Rankin and Supercat, among others.

Leading "alternative" R&B outlets include the Miami-based Caribbean Satellite Network, Syracuse, N.Y.'s "Club Beat Videos," Gainesville, Fla.'s "Bring The Noise," Oakland, Calif.-based "Soul Beat," Denver's "Rhythm Visions," Chicago's "Attack Of The Boogie," San Diego, Calif.'s "Hot Traxs" and New York's "Tropical Beat," "Kickin' It Live" and "Rap And R&B Vids In The Rock."

"The joy of working clips at alternative music outlets is that people who produce local and regional video shows do it because they truly love the music," says Laurel Sylvanus, an independent video promoter with L.A.-based Telemotion. "Alternative programmers often have a very open-minded philosophy. And they are very aware of the thread of history involved in R&B music."

The newly formed Caribbean Satellite Network programs "roots" music, according to PD Jamila Samat. "We're not like anything else," she says, alluding to a product mix that covers Caribbean, African and American music (such as blues) that doesn't receive much airplay elsewhere. "We may play one thing that MTV plays, and I see very little crossover with BET."

Club DJ/video programmer Ken Hamblin says his goal with "Rhythm Visions" is to champion artists who are trying to do something different. He tends to mix mainstream videos by major label hit-makers such as Lenny Kravitz with the acid jazz of Ronnie Jordan and the gospel-tinged stylings of the up-and-coming Nu Colours.

Hamblin's work as a club DJ keeps him ahead of other video programmers, and he says he was open to take a risk with



"Rhythm Visions" played Digable Planets early.

Rhythm & Blues

'53



Courtesy Michael Ochs Archives

CLYDE MCPHATTER AND THE DRIFTERS

Clyde McPhatter was the lead singer of Billy Ward's group, the Dominoes, until he left in 1953. While Jackie Wilson took his place in the Dominoes, McPhatter was signed by Ahmet Ertegun to Atlantic Records and recruited members of a gospel group, the Civitones, to form a new unit. Because the various members had drifted in and out of other groups, they called themselves the Drifters.

The group made the R&B chart for the first time on October 31, 1953, when "Money Honey" debuted (and went on to have an 11-week stay of No. 1). Many artists credit McPhatter as being on influence on their own careers, including Screamin' Jay Hawkins, Smokey Robinson and Jackie Wilson. Ben E. King, who became a Drifter in 1959, told Gerri Hirshey in "Nowhere To Run," "It all came together in Clyde. He could sing the blues, but he had that gospel sound since he came up in church. What Clyde did was to bring gospel into pop music in a big way as a lead singer."

Continued on page R16

videos by Digable Planets and Ronnie Jordan because he was familiar with their music on the club level long before the videos appeared.

"We support the acts who, nine times out of ten, get lost in the mix because nobody wants to push them," he says. "And it's not a question of quality, but of programmers not doing their job. Programmers should be able to get behind at least one project per month and introduce something new, even if the audience is very mainstream."

One luxury the local programmers enjoy over national outlets is time, says David Law, who produces "Hot Traxs." He says he programmed Chaka Demus & Pliers' clip "Murder She Wrote" some six weeks before the track caught on. "The national programmers have to play what's hot now," says Law, who features such dancehall and reggae artists as Louie Rankin, Supercat, Daddy Freddy and Wailing Souls on his program. He adds that programming a video show in a market that doesn't support a particular genre via radio ensures an instant and committed audience.

Such commitment from a program and its viewers is the most appealing factor about the alternative video realm, says Mark Weinstein, who runs the New York-based independent video promotion firm R+N'R Freelance. He may service a show with an audience as small as 1,000 viewers, but the payoff is consistent airplay to a captive audience, he says.

"When you're dealing with street music, it doesn't matter if a certain show has a limited reach," explains Weinstein, "because the audience that is committed to that type of music is committed enough to seek it out and watch it on a consistent

Continued on page R14

**“Black...
like my
music”**



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Ant Banks
Angela Bofill
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B I L L B O A R D

Rhythm & Blues



Apache Indian flavors CSN's
eclectic mix.

ALTERNATIVE

Continued from page R12

basis."

That commitment and consistency must be reciprocal, says Chuck Johnson, who has produced "Soul Beat" for the past 15 years. Johnson programs 24 hours of urban contemporary music per day via Cable Oakland and Bay Cable Vision. His community-oriented show mixes mainstream R&B with dancehall reggae and rap, and he consciously seeks to provide an alternative to shows that program hardcore, violent rap.

Conversely, Pauline Minns, owner and producer of "Kickin' It Live," views her program as an alternative to such conservative shows, and she seeks to satisfy viewers who want the most vicious, violent and sexy rap on the market. "Kickin' It Live" is carried by Manhattan Cable and Paragon Cable. Minns plays "what I would like to see and what the kids would like to see" — videos by such hardcore rap artists as Onyx and the Boss, and live broadcasts by the most extreme acts.

"Bring The Noise" producer Patrick Bryant also listens to his audience, which comprises Florida college students attending the four schools in and around Gainesville. "Bring The Noise" is carried by Cox Cable and by the cable service provided on the campus of the University of Florida.

Bryant often plays clips by local heroes and independent rap artists, such as DJ Magic Mike, Luke Skywalker and 95 South. He'll include videos by Shinehead, Shabba Ranks, Chaka Demus & Pliers and Louie Rankin, as well, and usually adds them before the major outlets catch on. "People watch my show because they'll see videos they can't see on MTV or BET," Bryant says.

"The new stuff is what keeps your audience," adds Mike Walker, who produces "Club Beat Videos." The 11-year-old video show, broadcast weekly on an independent UHF outlet, mixes Top 10 hits with hardcore rap and dancehall reggae. "There has to be some sort of R&B appeal to the music, without being traditional R&B," Walker says.

That's the beauty of programming an alternative show, says CSN's Samuel. She sees her network as a launching pad for the increasingly cross-pollinated offspring of R&B, such as Baba Maat's traditional African Senegalese/dancehall, Byron Lee's calypso/dancehall, or Apache Indian's East Indian Bhangruffin. The strains of Afro-Cuban music coming out of Senegal and the Jonkonnu strain of reggae are gaining popularity statewide, as video programmers provide more and more exposure, she says.

"By the mid-'90s, we're all going to understand that African music is the next big wave," says Samuel. "There's tons and tons of great music out there, and it's bound to cause a major musical upheaval." ■

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DAVE CLARK'S
DOORMAN,
BUNKY'S ANTENNAE &
THE FATHER OF
CROSSOVER

EVERYONE KNOWS THE HITS, BUT HOW ABOUT THE MEN BEHIND THEM?

BY TERRY BARNES

He was a legend in his own time, although few knew all the reasons why. Only hours before he would have accepted his Living Legend award, Jimmy Bee died, on April 22, 1993. Music history seems to forget all but hits, stars and a handful of producers and presidents. Which is why Ray Harris (Warner/Breprise senior VP) and Jerry Boulding (founding president, WJLB, Detroit) created the Living Legend awards, to honor the careers of the radio and promotion personalities who, for the past 50 years, have taken the music to the masses.

"Dave Clark was the godfather of radio promotion," says Harris, who presented Clark with a Living Legend award in 1992. Fifty-four years earlier, Clark had been the first to "entice a DJ to play a record in an effort to sell more recordings," according to Nelson George's book *The Death Of Rhythm & Blues*. In 1938, blacks weren't allowed in the lobby of New York's WNEW, where the "Make Believe Ballroom" played only white big-band music. When Clark set out to change that, he borrowed a chauffeur's uniform. It got him past WNEW's doorman, who believed Clark's story about being sent over by the station's owner with a record that was to be played immediately. It worked. Jimmy Lunceford was on the air that night, and R&B radio promotion was born.

Despite a college degree in music, Clark was known to load his car with records and crosscross America for months at a stretch. Thin, wiry and bespectacled, he worked through the late 1940s, long enough to train the next two generations.

"Joe Medlin and LeRoy Little Sr. were the first promotion people I ever met," says Paris Eley, Motown's senior VP of marketing, recalling his humble beginnings at a Norfolk radio station. Medlin, a Living Legend award winner in 1992, began his corporate career at United Artists Records in 1963.

"They wanted to get into the R&B business," Medlin remembers. "But I guess they weren't serious, because they didn't sign anybody." Medlin got disgusted and quit, spending the next five years at Atlantic. "We were the No. 1 R&B company—and we sold albums, not just singles. I was only making \$250 a week, but I wasn't in it for the money. People like Larry Maxwell and me were doing it because we loved the music. We had pride, and we wanted to prove that black music could be what it is today."

By the late '60s, promotion was paying big money. William "Bunky" Sheppard joined Scepter Records in 1968 for an astounding \$100,000 a year. "In 1967, the Esquires' 'Get On Up' was a big hit on my own label, Bunky Records," he recalls. "Scepter wanted the second single, so they offered me a six-month contract to do national promotion." Sheppard had already made a name for himself as VP of promotion at Vee-Jay, which released his production "Duke Of Earl," by Gene Chandler—the first million-seller that was completely black-owned, from publishing to distribution.

"Bunky's one of the great ones," says Abner of the promotion man he hired at two labels. Now assistant to the chairman of the Gordy Company, Abner was president of Motown and Vee-Jay, home of the Four Seasons and some of the Beatles' first U.S. hits. "I had a degree from De Paul in accounting, but I couldn't get any work," he says. "So I took a job at Chance Records. Back then, promotion was very simple. You had to develop a relationship with the DJs, and then you had to pay them. And you couldn't pay them until you had a relationship. Black DJs often lived in squalor, earning as little as \$20 a week

Rhythm & Blues

'63

MARTHA & THE VANDELLAS

On April 27, 1963, Martha & The Vandellas had their initial entry on the R&B chart. "Come And Get These Memories," one of the very first songs written by the Eddie Holland/Lamont Dozier/Brian Holland team, eventually peaked at No. 6. In the summer of '63, Holland-Dozier-Holland's "Heat Wave" captivated AM radio listeners coast-to-coast and became Martha & The Vandellas' biggest R&B hit of all time, peaking at No. 1 for four weeks. And before the year was over, Martha Reeves and her cohorts were back on the R&B chart with yet another Holland-Dozier-Holland song, "Quicksand." While Martha & The Vandellas wasn't the first Motown girl group to chart (that honor falls to the Marvelettes), they did foreshadow "The Sound of Young America," the Motown sound that would dominate the charts for the rest of the decade, even during the British invasion of '64 and '65. They beat the Supremes to the No. 1 spot on the R&B chart by almost a year, the Temptations by a year and a half, and the Four Tops by almost two years.

Continued on page R18

in the '60s, when payola wasn't illegal. It seemed as natural to pay DJs to play the records as it was to pay artists to record them.

During the payola hearings, it came out that pay-for-play had been part of the American music business since the Civil War. "But the Congressmen doing the investigating ignored that. They said rock 'n' roll was the cause of payola," wrote Dick Clark in his biography, "Rock, Roll, & Remember."

"Rock 'n' roll has its place," said New York Congressman Emmanuel Celler in 1958—"particularly among colored people. It's the natural expression of their emotions." But when Elvis Presley—who used Royal Pomade to style his hair into a "process"—started interesting white teenagers in the music, rock 'n' roll was seen as an infiltration plot. Lawmakers figured that nobody could want to hear music that repulsive, so radio stations must be playing it only because they were paid to.

The payola hearings made the record business look even dirtier. The few blacks with college degrees in the '50s and '60s set their sights on professional careers, not music. Record men had their own school, the college of street knowledge, and Bunky Sheppard was the dean.

"I was 18 when Bunky hired me at Motown," recalls Ruben Rodriguez, now president of his own CBS-distributed label, Pendulum. "When I asked him which stations I was responsible for in my region, he said, 'Everything with an antenna.'"

At that time, it wasn't uncommon for R&B staffers to work pop records. "At Cameo-Parkway, there were three of us to

Continued on page R18

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PROMOTION

Continued from page R16

cover the whole country," recalls Cecil Holmes. "Whatever city we were in, we'd go to all the stations. I ended up knowing the pop guys, and Neil Bogart knew the R&B guys. It wasn't uncommon for me to stop by WLBB in the morning on the way to work and find that Neil had just left." In 1973, Holmes became a partner at Casablanca Records, where he started his own label, Chocolate City Records, home of Larry Blackmon and Cameo. He also promoted West Coast promotion rep Jerry Bushy—now Motown's CEO—to his first VP position.

"Cecil Holmes was the guy who told me I should become a total record man," says Eddie Fugh, now senior VP of R&B and progressive promotion for Columbia. "He encouraged me to do pop promotion, which I did from 1969 to 1974." But, as radio grew more competitive, promotion demanded an almost scientific understanding of ratings-based programming.

"Until the late '70s, the R&B music business was self-sustaining, whether the records crossed over or not," says Vernon Slaughter, who joined CBS in 1970 and was one of the first promotion people hired directly out of college. By 1986, Slaughter realized he was a prisoner of the black division. "Even now, the usual route to the top for blacks is promotion," he says. "I objected to that. Jimmy Bee, who was very vocal about black empowerment, supported me." After 16 years with CBS, Slaughter checked out and enrolled in college.

Slaughter had seen the birth of a new business at CBS corporate R&B. It was spurred partly by Harvard student Marie Tattersall, whose 1972 dissertation, "A Study Of The Soul Music Environment Prepared For Columbia Records Group," was an eye-opener for the label. By ignoring black music, Columbia had developed a racist image, she wrote. And since R&B was one of the best sources of pop hits, she felt that Columbia should have an R&B department. If it could develop strategies to cross R&B music to pop radio, millions—not thousands—of records could be sold.

"Her report helped smooth the way, but it wasn't the reason that Columbia began its special-markets division," says LeBaron Taylor, the first VP brought in to run it, and the "father of the crossover." The R&B business was considered a singles business until Marvin Gaye's "What's Going On" proved that blacks, as well as whites, bought albums—or it couldn't.



Cecil Holmes



Bunky Sheppard



Abner

have sold 75,000, 80,000 units in some markets."

Taylor believed singles were the marketing tools to drive albums. "We had to sell albums—we couldn't survive on singles. So we'd try to get radio to play album cuts without releasing them as singles, so the consumer would be forced to buy the album." Columbia was also the first label to start outreach programs in the black community. "We showed black consumers that we cared about them. That was also part of our strategy."

By 1979, Taylor calculates, his black division accounted for 40 percent of Columbia's roster, 25 percent of the R&B charts and \$97 million in revenue. But he flew a little high for some, who wanted to clip his wings. In the face of record-breaking sales, cutbacks began. "It was apparent that I was not a candidate for

Rhythm & Blues

'73



THE O'JAYS

The O'Jays weren't a new group in 1973—they had had their first chart single 10 years earlier, when "Lonely Drifter" an Imperial went to No. 93 on the R&B chart. But after spending time on labels like Lory Ull's Bell and Kenny Gamble and Leon Huff's Neptune, they turned down offers from Motown and Holland-Dozier-Holland's Invictus logos to sign with a brand-new label, Gamble and Huff's Philadelphia International.

Reduced from a quintet to a trio by the early '70s, the O'Jays gave the new company its first major success in late 1972 with "Back Stabbers," a song they almost turned down because it marked a distinct change of direction for the group. Surrounded by swirling strings over a danceable beat, the O'Jays dominated the R&B chart in 1973 with more Philly classics: "Love Train" (four weeks at No. 1), "Time To Get Down" (two weeks of No. 2), and "Put Your Hands Together" (which debuted in December and eventually spent two weeks at No. 2).

Continued on page R20

the top jobs at Columbia," he recalls, "so I stepped out of the department."

When Tom Draper founded Warner Bros.' modern-day R&B department in 1976, he hired a white secretary who was willing to take a huge pay cut to get into the R&B business. "Tom said that skin color was going to be a problem for me," recalls Marylou Badeaux. But in both 1988 and 1989 she was named black promotion person of the year, and in 1990 she became VP, special projects. With the doors open to whites in R&B promotion? "Not until blacks get to do pop promotion," she answers.

An entire generation of promotion greats—Paul Johnson, Bobby Robinson, Jose Wilson, Buzzy Willis, Al Bell, Ron Mosely and Stan Price—saw record promotion narrow down to expertise in one radio format. Promotion became a lucrative, short-term occupation that rarely led to a retirement pension. Bunky Sheppard praises Joe Isgrò for supporting and paying the hospital bills for the late George Finesse, and Malaco for helping Dave Clark.

"Regrettably, music is not a grateful business," comments Ernie Singleton, president of MCA's black music division. "That's why I encourage people to prepare themselves for all kinds of futures."

Perhaps there will be a return to the wide-ranging music skills of Jimmy Be and those "complete record men" of his era, who could smell a hit, do their own music research, manage a couple of acts on the side and write the occasional flipside. Such diverse skills and personalities may still be the benchmarks of long-listing record careers. ■



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Binta, Mali One from the series Africa I, Senegal, Mali, Kenya, 1987

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think the creative forces of the industry are definitely becoming more "souful" with their music. Unlike some other A&R representatives, he notices "a conscious bias of artists and producers to draw from both the '60s and the '70s. And I think that's good. Things are changing now, and the artists are leading the way. Everybody seems to be striving for originality. The alternative and rap movements have helped with the progress back to that. They're doing more from the heart, rather than just producing radio-friendly tracks. History has shown that there is change, and the return to a more soulful kind of music, one that's filled with honest self-expression, is refreshing."

While it's not novel or bound strictly to the '70s, something else currently coloring the A&R mentality is the notion of an artist's legacy and the look toward long-bud gains. A number of executives point out that the staying power of so many acts from earlier decades was based on companies' commitment to artist development.

Martin Bobb, senior VP, for East-West Records, hopes the widely perceived transition back toward more creative work will trickle up the corporate ladder into label management thinking. "Record executives are beginning to pay more attention to development," he suggests. "Instead of signing new acts and then immediately releasing product, companies need to work with their artists. The cornerstone acts of the '70s didn't become popular overnight. And many of those acts remain favorites today because of the attention paid to artist development from the beginning."

One way of making the kind of full-scale commitment to development is to grasp, from the beginning, the whole picture—to realize the artist's place in such diverse areas as publicity and foreign markets. Lisa Cortes, Mercury's VP of A&R, declares that her label is "going for artists who are more than just a package. It's not just about having a great voice or looking good; we're interested in full-out artists more than the pre-fab ones who are likely to fall apart after one album. With the current global economy, all record companies have to look at how their dollars are being spent. It's important that, as total entertainment companies, we maximize our artists' talents through writing, film work and as many different outlets as possible."

Family Affair

One of the more dramatic recent examples of '90s/'70s flash-back is fusion music, specifically the marriage of jazz and hip-hop styles. Mercury's Cortes is heartened that "key pivotal figures like Roy Ayers and Herbie Hancock are being signed to active deals again and are working with The Gurr's and Large Professors of hip-hop. [Labels] have been chasing the youthful force so hard that some people forgot that that youthful [audience] also had a lot of respect for its musical ancestors."

"The way to make even more exciting music is to put the two together. Groups have taken the history lesson that sampling gave and are now incorporating that into their own style. The Young Disciples are an example of that. You're hearing Roy Ayers, Lonnie Liston-Smith and Cyndamide in a framework that's retro and yet progressive at the same time."

Relishing the intermingling of different branches from R&B's family tree, Artists' Jerry Griffiths, senior VP of black music, is especially enthused about the jazz-hip-hop mix. Citing Miles Davis' groundbreaking "Doo-Bop" album, he asks, "Who else but the innovator of innovators, the man who fused rock and jazz, would also bring the fusion of jazz and hip-hop to the fore? I think it's wonderfully refreshing that this latest fusion shows a respect for the musical past and involves young, new talent."

Griffiths sees acts such as the Brand New Heavies, Digable Planets and Britain's D-Influence as part of a new musical movement that's "a natural progression. The new is now an underground jazz/hip-hop scene, and ['70s jazz fusion] artists like Donald Byrd are now fresh and new to young ears."

Such fusion music was definitely on Motown's mind, says general manager and senior A&R VP Steve McKeever, "when we sat down a couple of years ago to create the Molotov label." The music of recent Molotov signing J. Spencer, a sax player who fuses hip-hop, R&B and jazz styles, reflects McKeever's contention that "people are respecting our musical past that was once sampled. The fusion of styles really started with rappers sampling jazz riffs from '60s and '70s records."

Foley, another Molotov act, is influenced, says McKeever, "by George Clinton (who worked on his album), Sly Stone, Stevie Wonder, James Brown and Miles Davis. And he isn't just recreating the '70s. He's using today's technology to bring forth his ideas."

Ain't No Stoppin' Us Now

Looking toward the future, McKeever contends that "70s-period styles are going to be further embraced, with new artists [who are] influenced by the jazz/soul styles of acts like Earth, Wind & Fire, Chaka Khan and The Average White Band. We're getting back to live bands, to grooves and

'83



MICHAEL JACKSON

While it's impossible to consider the music of the '80s without thinking of Michael Jackson, he actually made his first appearance on the R&B chart in the '60s. Gunned, it was near the end of the decade—November 22, 1969, to be exact—when "I Want You Back" gave the five brothers from Gary, Ind., their first chart entry. The world got to watch the Jackson 5, especially Michael, grow up in the '70s. He was on a 11-year-old child when the decade began, and a 21-year-old adult by the time "Don't Stop 'til You Get Enough" was No. 1 in 1979. The year 1983 saw Michael achieve even greater chart success, with three No. 1s ("The Girl Is Mine," "Billie Jean" and "Beat It") and an amazing total of seven chart entries. Six of those singles were from "Thriller," the album that to this day holds the record as the biggest seller—more than 40 million worldwide. No artist has so dominated an calendar chart year since.

R&B CDs

LOUIS JORDAN: *Five Guys Named Moe* (Original Decca Recordings Vol. 2 [Columbia]); *One Guy Named Louis* (Capitol Jazz)

CLYDE McPATTER and THE DRIFTERS: *Let the Boogie Woogie Roll—Greatest Hits 1953-58* (Rhino)

MARTHA REEVE & THE VANDELLAS: *The Singles, 1962-1972* (due in August from Motown)

O'JAYS: (Platiny International titles to be reissued this summer by CEMA) MICHAEL JACKSON: *Thriller* (Epic)

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rhymes. There are several reasons why live playing is not as prevalent as it was 20 years ago, including technological advances and the lack of live outlets for black music.

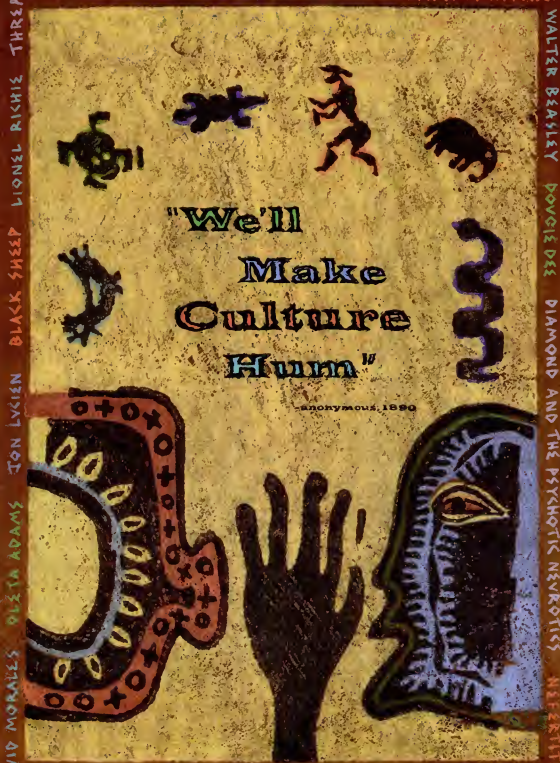
"If you're under 25, you've most likely only experienced artists doing track dates. Once you've been exposed to live music, you start to appreciate that."

According to Sean Coombs, VP, A&R/artist development, for Uptown, the timing is simply right for more projects to come out that dig deep into the soul. "When I'm out there looking for acts to sign, I watch for artists who are about truth and

have a special spirituality about their music."

For Coombs, the previous decade's music business agenda was a reflection of the nation's own enthusiastically capitalist state of mind. "The '80s seemed to be about making money, and it showed in the type of music produced," he says. "Today, you can see a definite change in the attitudes of artists and producers. Radio is giving rap and other forms of non-traditional music a chance on the air. And because of that, artists and producers are coming more from their inner feelings and personal experiences." Perhaps that's the most convincing reason why many of the most-loved sounds from the '70s are currently inspiring a new generation of R&B music-makers. ■

VANESSA WILLIAMS BRIAN MCKNIGHT TONY! TONI! TONÉ!



JOE YACOVY FRONT BY JV BANTON WILL DOWNING

Hot Audios

Hotnoise Flowers Round Things Out Sophisticated Production Marks U.K. Dates

■ BY MIKE LETHBY

LONDON—The Hotnoise Flowers have not, in recent years, taken their soulfully joyous, intense Celtic music on the road very often.

With Waterboys, who in the '80s also held a torch for Ireland's musical celebration of freedom of spirit, the Flowers are attuned to their own space first, the demands of the music bit second.

However, 1988 has seen the fruits of long studio activity with the release of the album "Songs From The Rain" on London Records and a clutch of singles. To accompany it, the band has embarked on a lengthy touring schedule, which already has taken in Australia and South Africa. Currently in Europe, the Flowers will play U.S. showcase dates in July, mostly around a Canadian tour (July 17-31), and finally return to the States for an August-through-September tour with Midnight Oil.

In May, the band gave the European leg a dazzling kick-start with two solid live dates at London's Royal Albert Hall. It's not often this venerable hall is played in-the-round by rock artists, but for this pair of showcase concerts the Hotnoise Flowers opted to do just that. Bringing the whole thing together were band manager Robbie Wootton, tour manager Henry McGrogan, and stage manager Bryan Omond.

Their new set had been amended on short notice following bassist Peter O'Toole's hospitalization (lead singer Liam O'Maolain explained to the audience, "It's overcast").

Nonetheless, the extra intimacy of the slowly revolving 32-foot center stage and the band's lengthy absence from touring brewed up a celebratory atmosphere. If London and its surroundings are studied, the coziness there was little evidence here.

The production was sophisticated enough to support the Flowers' wide range of musical moods, from melancholic through vivacious, without resorting to technical overkill. A delicate and flowing light show from lighting designer Terry Power, using lighting instruments supplied by Samelson Concept Productions, overlaid the plain white stage from a 40-foot, four-sided dimmed grid.

SOUND PRODUCTION

Hanging just above the same grid was a neat Electrovoice MT-2 cluster from SRE Hire in Birmingham, featuring 24 sets of bass and mid-high cabinets in a circle, four deep per cab.

An uncomplicated approach to this earthy, often very spiritual music seemed entirely appropriate and the whole production appeared to have caught the spirit of the moment.

Norman Vase mixed from off-stage from right alongside the stage with a TAC SB9000 house console; his monitor counterpart, Niall Syvén, used a Midas XL-3 4016 with an XL-3 16-channel stereo board to mix stage lines.

SSE's own M33 wedge monitors were deployed onstage, along with various Electrovoice fill cabinets, including MTB3, MT2L, and Delamatic. A conventional "end stage" at the Royal Albert Hall presents a complex, but by now thoroughly familiar, set of

acoustic problems for visiting engineers. Chief among these are the large horizontal and vertical coverage angles demanded, and the effective impossibility of delivering good sound to the two highest galleries (due to roll-around reverberation under the dented roof) short of the rather improbable idea of providing individual airline-style audience headsets.

With a stage removed to the center, these conditions remain essentially unaltered, although a 300-degree cluster naturally takes care of the horizontal coverage aspect, and the shorter throws involved tend to minimize reflections.

However, a new challenge introduces itself in the shape of the hall's enormous pipe organ, located immediately behind the stage. "That caused us a certain degree of difficulty," confirms SSE Hire director Chris Beale. "The pipes are highly

reflective and we had to play around with the cluster in order to achieve a good result. We were to put in another system in a similar sort of configuration, we would wish to drape those pipes." In fact, walking around the hall during the show offered little evidence of undue reflection—the sound was extremely clear and punchy in most places.

SSE Hire favors Crest 8000 amplification for the PA, housed in five-metric racks of their own design and incorporating a loudspeaker signal cable patchbay to speed setup and de-rig. Time alignment of the cluster tiers was performed on their TOA Sauri digital signal processor, while a reasonably standard lineup of hardware in the house racks included Yamaha, Lescon, AMS, Roland effects, and BSS and Dramer processing.



Buck Shot. The Buck Pets get hands-on along with producer Ted Nicely during the recording of the Pets' new album, "To The Quick." The Restless set bowed June 1. Pictured at Cx Recording in Baltimore, from left, are Ian Beach, bass; Chris Savage, guitar/vocals; Nicely; Ricky Pearson, drums; Steve Palmeri, engineer; and Andy Thompson, guitar/vocals.

Hugh Murphy Gets It Right With Gerry Rafferty

■ BY BEN CROMER

SUSSEX, England—"The voice is the most important thing," insists producer Hugh Murphy.

"It's all a bunch of chords and people making noise like you would when you put the voice on all of a sudden it comes into focus, like a Polaroid."

The 46-year-old British producer, Gerry Rafferty's longtime collaborator, co-produced Rafferty's sterling pop hits "Baker Street," "Right Down The Line," and "Get It Right The Next Time."

In fact, their friendship has lasted more than 20 years. "I suppose it must be personalities and temperament and the same sort of idea of what priorities are," Murphy says.

Born in London, Murphy began his career as a demo producer for Shel Talmy's publishing company, Orbit Music.

"We did those two-track demos at Regent Sound on Denmark Street," Murphy recalls. "We had some incredible people on those demos: Herbie Flowers, Albert Lee, and Nicky Hopkins on piano."

Murphy's maiden voyage as a producer was the 1967 album by Sweet Thursday, a band that included Hopkins, Alan Davies, and Jon Mark.

The Murphy-Rafferty partnership began in 1970 when Murphy by then a staff producer at Transatlantic Records, was assigned to work on Rafferty's debut solo album, "Can I Have My Money Back."

When Rafferty left the com-

pany to form a new band, Stealers' Wheel, Murphy kept busy with various projects for the Transatlantic and Charisma labels, producing albums by Lindisfarne singer Alan Hull and the folk-rock group Jack The Lad. Murphy also was responsible for a 1974 U.K. top 10 single, "I Get A Kick Out Of You," by Australian singer Gary Shearston.

In 1977, after Stealers' Wheel folded, Rafferty called Murphy and asked him to co-produce his next solo venture, "City To City." Working for months at Chipping Norton Studios in Oxfordshire, Rafferty and Murphy realized the album was special when they recorded "Baker Street," a poignant song about disillusionment that had an irrefutable saxophone hook reinforcing the melody.

Despite the song's quality, Murphy and Rafferty had to beg United Artists Records to release it as a single. "They actually said it was too good for the public,"

Murphy says incredulously.

Rafferty's next album, "Night Owl," spawned two more hits: "Days Gone Down" and "Get It Right The Next Time." Both songs illustrate the Rafferty-Murphy formula: strong vocals enlivened by a tasteful mosaic of keyboards, guitars, and synthesizers.

The tandem produced one more album, "Snake And Ladders," before taking a sabbatical.

"Gerry had made three albums on the trot and I think he was pretty jaded at that time and feeling the pressure and he just thought, 'Well, I'll try another tack,' which is understandable," explains Murphy.

During the separation, Murphy wrote lyrics for Van Morrison's "Beautiful Vision" album and produced projects by Bonnie Tyler, Linda Thompson, Paul Brady, and Ringo Starr; the latter was a children's album, "Scouse The Mouse."

In 1985, Murphy reunited with his old friend to begin work on "North And South," a marriage of Rafferty's Celtic roots and his signature pop/rock. The album, released in 1988 on Polydor Records, was recorded almost entirely at Rafferty's home studio here, Tye Farm, in the bucolic English countryside south of London.

Their most recent Polydor/A&M project, "On A Wing And A Prayer," released in Britain in February, demonstrates Rafferty's penchant for delightful melodies wrapped around lyrics that address love and life from the vantage point of a much wiser adult.

Although the album is a clear departure from much of today's pop, Murphy believes an audience exists for adult pop/rock. He adds that Polydor/A&M has no immediate plans to release the album in the U.S.

During the Rafferty sessions, Murphy also found time to co-produce an instrumental album by master country-rock guitarist and Rafferty sideman Jerry Donahue. His "Neck Of The Wood" is available stateside through Cross Three Records in Santa Monica, Calif.

When he's not at Tye Farm in Sussex, at Chipping Norton, or in a London studio, Murphy works from his home studio in Buckingham, England.

Murphy's relaxed, unhurried nature makes a real sensibility for the art of recording; yet, Murphy says he basically is notcheered, relying instead on his instincts when engineering and mixing.

Although Murphy and Rafferty record at a leisurely pace, Murphy relishes the final stage when the song begins to take shape. "I like the vocals and the mixing the best," he says.



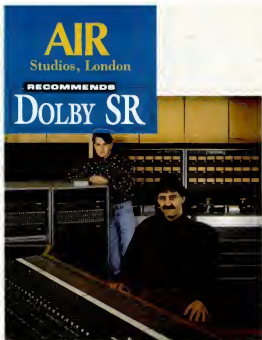
HUGH MURPHY

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 5, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES	ALBUM ROCK
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	KNOCKIN' DA BOOTS H-Town/ B.Burrell (Luke)	SHOULD'VE BEEN A COWBOY Toby Keith/ N.Larkin H.Shedd (Nashville)	THAT'S THE WAY LOVES GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	LUKE (Miami,FL) Eddie Miller Ted Stein	MUSIC MILL (Nashville) Jim Cotton Joe Scaife	FLYTE TYME (Edina,MN) Jimmy Jam	LITTLE MOUNTAIN (Vancouver,B.C.) Ken Lomas
RECORDING CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400	Focusrite	Harrison MR4 Series 10	SSL 6000E/G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Dtari MTR100 (Dolby SR)	MCJ JH 24	Mitsubishi X-850	Dtari MTR100 (Dolby SR)	Studer A800 MK III
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	JBL 4435 Yamaha NS10	Kel 55	Westlake HR1 Yamaha NS10	Custom Westlake SM-1
MASTER TAPE	Ampex 499	Ampex 456	Ampex 456	Ampex 499	3M 250
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rodeau	LUKE (Miami,FL) Eddie Miller	ALPINE (Nashville) Ron "Snake" Reynolds	BASS HIT (NY,NY) CJ Macintosh	CAN AM (Los Angeles) Brendan O'Brien
CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400		SSL 4000E	SSL 4000E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Dtari MTR10		Sony APR 24	Studer A-820
STUDIO MONITOR(S)	Westlake HR1	JBL 4435 Yamaha NS10		Tannoy System 2 Tannoy 1x15 Sub Woofer	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 456		Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	FULLERSOUND Mike Fuller	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	MASTERDISK Greg Fulginiti
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Nimbus	PDO	Capitol Manufacturing	Uni Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Cassette Productions	PDO	Capitol Manufacturing	Uni Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time. Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation



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Well-Schooled. Members of School Of Fish entertain KROQ Los Angeles contest winners backstage following a show at the Palace Theater. Pictured, from left, are winner Peter Zungis and friend; band members John Clayton Fall, Chris MacDonald, and Michael Ward; and another contest winner.

Upstart Colfax Spurred By Duopoly Rules Aggressive Firm Establishes Minn., D.C. Strongholds

NEW YORK—The lure of duopoly—the ability to own more than one FM station in the same market—is attracting investors that in the past were put off by what they considered to be radio's constricting economics. One radio group created on the possibilities duopoly offers is the barely 1-year-old, Minneapolis-based Colfax Communications.

The group, headed by a pair of successful tool-manufacturing brothers, has quickly snatched up stations in Washington, D.C., and Minneapolis. In the nation's capital, Colfax runs classical WGMS, all-sports WTEW (the Team), and this month takes over alternative WJZZ (Jazzy 100).

In Minneapolis, Colfax owns oldies KQQL and the newly unveiled country outlet, WBOB (formerly religious WCTS). The two make up that city's first FM/PM duo.

Through its purchases, which total \$45 million and took fewer than 12 months to implement, and its programming choices, Colfax has quickly established itself as one of the industry's more aggressive players.

Colfax's first major move came last summer when it split up its then-sole property, WGMS-AM-FM, and flipped the AM to all-sports WTEW. "Colfax is a research-based group, and in our marketplace research, we identified an appetite for all-sports," says Colfax president Steven Goldstein, who for six years served as VP/GM at WCCO Minneapolis, until the station was sold to CBS Radio. (Prior to that, Goldstein worked as an ad exec at the Minneapolis agency Carmichael Lynch.)

WTEW recently broke the 10 barrier in the winter Arbitron book. "We're pleased with the progress we've made," says Goldstein, mentioning the station's continued time-share-listening improvements.

"We're very, very pleased at the response by the audience and by advertisers."

Jim Duncan, who, as editor and

publisher of Duncan's American Radio, tracks radio revenues, says for WTEW to be successful—and to pay for its pricey Washington Redskins NFL broadcast rights—the station would have to kill \$6 million, \$7 million annually and inch toward the 20.0-30.0 ratings territory.

Following the WTEW debut, Colfax picked up religious WCTS Minneapolis for \$10 million from the Central Baptist Theological Seminary this past January. From a competitive standpoint, when Colfax took the station over it essentially signed on with a new signal, since WCTS did not offer advertising or compete credibly for listeners. When Colfax changed WCTS to country WBOB (referred to on the air as simply "Bob") it opted to go up against croon town country leader KEEY.

Even before Colfax was able to introduce the new country station, the company was busy purchasing croon town KQQL for \$14 million from Trumper Communications. Goldstein reports "zero changes" at the station since Colfax took it over.

This month, the Minneapolis company closes on adult alternative WJZZ Washington, D.C., for \$19.5 million. Colfax is buying the station from United Broadcasting.

The recent buzz in the marketplace has centered around the suggestion that Colfax will switch WJZZ to either oldies or country. The rumors became so strong that a group of concerned listeners purchased an ad in a local paper and urged listeners to attend a "Rally to Save Jazzy 100" and to fax their concerns to Goldstein (Billboard, June 5). At press time, Goldstein would say only that Colfax purchased WJZZ because its audience makes an "attractive companion to the classical station (WGMS)." Does that mean WJZZ fans have nothing to worry about? Goldstein would not get that far but he has supplied for the new call letters WBIG-FM.

According to Duncan, changing WJZZ's format would be poison. "It's got fine ratings, superb demographics, and format exclusivity," he says, warning that for a new company, trying to juggle too many stations in format transition

Look Who's Not Talking On Air Six Local Stations Clinging To Top 40

■ BY ERIC BOEHLERT

NEW YORK—When top 40 radio was born, high-profile FM stations such as WJLA New York, KJZZ Seattle, and KLFJ Dallas were the ones that spread the sounds of "Honeycomb," "Teen Angel," and "Duke Of Earl" to a generation of teens who suddenly became wedded to their AM radios.

Not surprisingly, with the clear, booming sound of FM firmly entrenched as the natural choice of music listeners, AM stations today

at once can split trouble.

With 1993 only half over, some industry observers are wondering if there are any more eight-figure announcements coming from Colfax this year. Goldstein says, "Our current objective is to absorb our new acquisitions and make sure they are optimally operated."

Colfax was created in April 1992 after the company's two principals, Steve and Mitchell Rales, took over ownership of then-WGMS-AM-FM. Previously, the brothers had been partners in the stations and were spurred by the duopoly rule change to delve deeper into radio.

The Rales brothers run several businesses, the largest being Danabair Corp., a publicly traded tool manufacturing company based in Washington, D.C.

Colfax, named after a school attended by Mitchell Rales as well as a prominent street in Minneapolis, borrows heavily from the Rales' industrial background. "There are great parallels between manufacturing and radio," Goldstein explains. "Manufacturing forces evaluation of the competition and [measuring] yourself against it. That's a principle we're committed to."

ERIC BOEHLERT

that program top 40 are an endangered species (specifically ones that do not simulcast from an FM or pay for satellite programming). In fact, according to a survey compiled by the M Street Journal, only six locally produced AM stations play the hits from the Billboard Hot 100 Singles Chart: KJYZ Tucson, Ariz.; WIRY Burlington, Vt.; Plattsburgh, N.Y.; WKIC Hazard, Ky.; WLNK Washington, N.C.; and WROR Columbus, Mass.

Of those stations, incredibly just two—WIRY and WLNK—are true stand-alones: ones that operate without the benefit of an FM sister station to make up for any weak revenue.

In retracing the history of the six AMs, many of the station owners and GMs tell tales similar to those of Annette Devan, GM of WIRY. That small-town station went on the air in 1950 playing the popular hits of the day and quickly embraced old 40 pop hits. The station also set aside plenty of time for news and local events. Since then, programming-wise, "It's changed a heckuva lot," says Devan, who's been with the station since 1954, when the owner first hired her to work for three weeks as a temp secretary.

CHANGING LANDSCAPE

What has changed, though, is the surrounding broadcast landscape. Back in 1950 two AM stations could be heard in Plattsburgh as well as surrounding Clinton County, located in the northernmost reaches of New York state. Today scores of FM stations, including several from neighboring Vermont, can be tuned in with ease.

Devan says the attention the station pays to local happenings is crucial to its success "WIRY operates in the black and, when ratings breakdowns are done, routinely ranks No. 1 in Clinton County, according to Devan.

For instance, the Plattsburgh Air Force Base is facing a shut-down that would affect the jobs of thousands of listeners. Devan says the station might carry the Air Force's closure hearings live from Boston. "We can't compete [with FM's] sound, so we compete other ways."

At the end of World War II, WKIC Hazard, Ky., signed on in 1947 as a big band station and soon signed top 40 when Frank Sinatra was pressed into ship with the teen listeners 100 miles south of Lexington. The station today remains top 40.

'A MATTER OF ECONOMICS'

The same year in Mississippi, Bob McRaney built WROR. The station remained one of the AM top 40 runners until last December when WROR began simulcasting much of its day from sister WKBB. McRaney's son, Bob Jr.,

the current owner, explains the change "was a matter of economics." The AM simply could not generate enough revenue to pay its bills.

WRON-AM in West Virginia may soon join the ranks of WROR. The station, yet another from the class of '47, already simulcasts a few hours each morning from WRON-FM. Station owner Elaine Pugh says her plans for the AM

Two stations are true stand-alones operating without the benefit of an FM sister station

are to eventually take it satellite in order to deliver a better product and to ease the station's operating costs.

EARTH BROOKS & BOBBY BROWN

That will never happen for WLNK Laurinburg, N.C., as long as Fred Fox owns the station where the sound is a throwback to the old top 40 stations that used to cherrypick the best from all genres. (WLNK—"Hometown Radio"—plays both Earth Brooks and Bobby Brown.) Fox is convinced that taking AM stations, satellite is the surest way to lose local advertising because, he argues, satellite stations lose their local identity.

Fox, who purchased the 500-watt daytimer for \$380,000 two years ago and oversees WLNK's four-person staff, says filling the station up with syndicated talk-show hosts, as scores of AMs across the country have done recently in response to AM's diminishing musical strength, is another way to lose a station's identity.

McRaney at WROR says that while deciding whether to switch the station over to simulcast, he did not consider moving to N/T an option because popular syndication rights are too expensive and, for the most part, were already spoken for by croon town stations. "Shane Spinkman, MD at WKIC Hazard, Ky., says station management also has been tempted to switch from top 40 to N/T but has not yet made the move. Talk of satellite, which would allow management to concentrate all its energies on the country FM, WSGS, also remains a possibility.

But as Spinkman says, the top 40 continues to do well even though young listeners have the option of dialing in FMs from nearby Hayden and Jenkins, Ky. As for the news loyalty, Spinkman says, "Maybe it has something to do with the fact we've been on the air for 45 years."

Pam Steele Exits KEGl After Strip Stunt; WOVF Goes Country; Thomas Sues KPWR

KEGL DALLAS midday host Pam Steele, unhappy with a station stunt that had female staffers pretending to be strippers at a local bar, resigned May 19, 1992, syndicated morning man Howard Stern had suggested that, in an effort to raise his Dallas ratings, KEGl GM Donna Fadai should take it all off. The following Friday, she and five other female KEGl employees donned sports bras and Stern boozers for a stunt at a local bar.

PD Brian Kryza has updated Stern boozers to include Russ Martin to fit Steele's station and is looking to hire Martin's replacement.

In other news, The 7-month-old local marketing agreement in Jacksonville, Fla., between Osborn Communications' WBYY and Eagle Broadcasting's WLIX-FM ended suddenly May 24 when Osborn pulled the plug on WBYY and its Satellite Music Network-based "The Touch" format by literally turning off the transmitter. An Osborn spokesperson says the company is "looking at a number of alternatives," for WBYY's future. WLIX had been entering WBYY under the LMA with an option to purchase. No word on the status of the sale.

Chandler, Va.-based Vallie Consulting has formed a partnership with The Gallup Organization to create a radio consulting and research partnership and hired consultant John Irwin, previously of Irwin Media, to lead the effort. His previous experience includes running KOSI Denver, WYNN New York, and WBZ Boston.

The United States District Court has dismissed the case of *Unistar v. Buena Vista Music Co.*, a lawsuit filed by the National Public Radio, Daniel Schorr, and Scott Simon. The suit claimed the defendants libeled Buena

view's in an April 11, 1992, broadcast of NPR's "Weekend Edition."

WJR Detroit and the Detroit Free Press have teamed up to provide listeners with readers with information via a 900 number. The audiotext line will provide callers with repeats of WJR features, including roundups of Tigers games, health reports, sports controversies, and highlights from J.P. McCarthy's morning show.

PROGRAMMING: WOVF-FM COUNTRY Following its failed attempt to attract young listeners to Detroit's aggressive, alternative talk-radio approach on



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

WOVF (WOM-FM) Detroit, owner Alliance Broadcasting is now trying to lasso young country listeners. On May 28, WOVF flipped to "Young Country."

On air, PD Harry Valentine and the rest of the air staff. Station vet Al Casey now is acting as WOVF's PD.

New York's lone country outlet, WNY, finally has a format competitor, albeit an AM one. Infinity Broadcasting's WZRC, which has been an affiliate of SMN's "Z-Rock," flips to Unistar's country format.

Colfax Communications has applied for the new call letters WBIG-FM for its recently acquired WJZZ (Jazzy 100) Washington, D.C. No word on a format change, yet. As expected, WJZZ Miami PD Hector Hannibal starts the PM job at WHUR Washington, D.C. (Billboard, June 5, p. 6).

San Church, former PD at WYMI Greenville, S.C., is midway between broadcasting's new group PD. The title includes full-time PD work for WALK Atlanta, where Church replaces Vern Catron, who remains morning man.

From Toronto, Billboard's Larry LeBlanc reports that after 22 years as one of Canada's leading top 40 stations, CFTR is changing format to all-news 580 News. Monday 7. Out are 40 personalities: Jesse Dylan, Gene Valentin, Tarzan Dam, Kris James, Bob Callahan, Jim Elyot, and Cat Spencer. MD Rob Farina and music librarian Donna Liddler remain. John Hinnen, ND on CFTR's FM sister CHFI, will oversee CFTR's new format as VP and executive editor.

New CFTR anchors include Dick Smyth, Evelyn Macko, and Janne Summers, all previous hosts of news updates on CFTR or PD Ties. S. Calhoun, Ontario, PD of CHES 10.1 on a temporary leave of absence.

James Satellite Network format OM Len Roberts exits to open a country radio consultancy... Gannett's SBC radio format, "Sports Radio 104.1," adds the syndicator sports show "Sports Byline USA."

Hillary MontyBouquette has been named GM of CJQK/CKI St. John's. She'll replace the outgoing PD and Trainer, who exits. Ken Ash has been tapped to programming supervisor for the combo and PD for CKIX. Andy Newman be-

newslines...

J.O. MARTIN, Midcontinental Broadcasting's radio division president, exits along with director of finance Renee Stapleton and corporate sales director Gary Swartz.

MARK WARLAUMONT exits as GM at WKIX/WYLT Raleigh, N.C., to become GSM at WMMO Orlando, Fla.

ROBERT DONNELLY has been named VP/engineering for ABC Radio Networks. He was GM/station manager for ABC Radio.

STATION SALES: WHTN-AM-FM Springfield, Mass., and WBBB Broadcasting, R.I., from Wilks-Schwartz Broadcasting to George Sosson's Radio Equity Partners for \$26.65 million; KKIS-FM San Francisco, from Randolph E. George to KZWC Broadcasting Inc., a subsidiary of Z-Spanish Radio Network Inc. for \$50,000; WHFS Washington, D.C., from Dubois Communications to Liberty Broadcasting for \$15.6 million. Liberty plans to keep WHFS' modern-rock format intact.

SALE CLOSINGS: WTAR/WTLF Norfolk, Va., from Landmark Communications to Benchmark Radio for \$4.5 million; WYFF-FM Jacksonville, Fla., from Metroplex Communications to Evergreen Media for \$8 million; WMAZ-AM-FM Madison, Wis., from receiver DPC, Inc., a subsidiary of the Bank of San Prairie, to Double L Broadcasting, owner of crosstown WIBA-AM-FM, for \$650,000.

RICARDO DEL CASTILLO, VP of operations at Tichenor Media System, has been elected to a two-year term on the National Assn. of Broadcasters Radio Board of Directors.

comes PD for CJQY, Paul Magee is the new afternoon host at CKIX.

PEOPLE: THOMAS SUES KPWR

The Los Angeles Daily News reports former KPWR (Power 106) Los Angeles morning jock Jay Thomas, fired last month after a brief suspension, is suing the station for \$200,000. He claims the station fired him on breach of contract. Neither GM Doyle Rose nor PD Rick Cummings has been available for comment by press time.

Los Angeles anchors morning man Mark Thompson and Brian Phelps are set to syndicate their morning show beginning Monday (7) on KORN Portland, Ore., and KBBB Bakersfield, Calif. They will replace Dave & Tom at KORN and Stan Marvin and sidekick Joy Wolf at KBBB. Wolf will continue to handle news at KBBB; Marvin exits and can be reached at 865-88-9459.

KSOL (Wild 107) San Francisco morning man Mancow Muller and sidekick Jody Gomez were set to return to the air June 4. They had been suspended after blocking morning traffic on the Bay Bridge with several vehicles and giving haircuts to listeners (Billboard, June 5).

KMPX Los Angeles overnight jock Tony Ferrino moves to evenings, replacing Fred Wallin, who moves to the morning shift previously occupied by Jim Lapsley. Overnights now are filled by Bob and Sports Network programming.

By the fourth of July David Duke should know if he's going to stick around as host of WASHO New Orleans morning talk show. According to an article in The Washington Post, WASHO owner Robert Newman is concerned that Duke, the former Ku Klux Klan grand dragon and gubernatorial and presidential candidate, is just too stiff and boring on-air. "He's way too dry," complained Newman, adding, "He's got to go."

WABC New York's afternoon P/H host John Cohen takes the afternoon shift, replacing Dave Adamy. In the evenings, weekendender Tammy Jett replaces Al Santor. • KMOX St. Louis afternoon host J.C. Corcoran is out.

The Chicago Sun-Times reports Chris Fabry, host of Moody Broadcasting Network's "Open Line" program, has been fired by Moody Bible Institute's WMBI-AM-FM, replacing Bob Murfin, who retires.

Carolyn Krueger has left WTKR Providence, R.I., where she served as midday host. She'll take the night job at new country outlet WBOS Boston. WTKR PD Mike McCoy is searching for Krueger's replacement. • WTKC-FM Cincinnati, where WTKR arrives on ND morning anchor, replacing Kelly & Al Kline for that shift, replacing Larry Wass.

Jason Roberts, former WOOL-FM Columbus, Ohio, production director, steps into the long-avacant APD position. Jack Dick Dugger adds the production director title. Also, Angela Summers, from crosstown WTVN, arrives on ND morning anchor, replacing Kelly & Al Quinn, now at crosstown WBNS-FM.

Former KINE-FM Honolulu night host Lida Delacruz joins crosstown KPOI for afternoon drive. • KDON Monterey, Calif., morning man Jay Kelley exits that shift at KJLJ-Las Vegas, replacing Mike O'Brien. • KRQQ Tucson, Ariz., weekend jock Toby Wood is up to MD.

The Louisville, Ky., Courier-Journal reports WHAS night host Milton Metz steps down from that shift but still will have daily comments on the station. Midday host Doug McElwain moves to nights. He will be replaced with the syndicated Rush Limbaugh show.

WCN New York's general director Joni Challenger exits to open her own film promotion company. Miriam Allenson, who had been manager of the KNCN listening and promotion, is expected to be promoted to president.

After a stay as interim morning man at KQRS (KS104) Denver, Rich Stearns returns to WFLL Tampa, Fla., to be weekend host. Stearns is looking for full-time opportunities; call 407/889-1976. • Former WLUP-FM Chicago evening jock Heidi Hess is looking for a new opportunity. Reach her at 312-664-5664.

Modern Rock Tracks Adds BDS Data

NEW YORK—Effective with this issue, Billboard has partially converted its Modern Rock Tracks chart to Broadcast Data Systems, the Billboard sister company that monitors actual radio airplay. The panel now consists of 37 reporting stations, including 10 monitored stations and 27 smaller-market stations that continue to report their playlists.

The 10 monitored stations will account for approximately 50% of the chart airplay points. The unmonitored stations will make up the remaining 50%. Each play on a monitored station counts as one point. There is no weighting of monitored stations. Weighting on unmonitored stations continues as before.

Stations now being monitored include the following: KITS San Francisco; KRQK Los Angeles; WBUR Providence, R.I.; WDRB Long Island, N.Y.; WFNX Boston; WHFS Washington, D.C.; and XETRA-FM San Diego. Three other monitored stations move from the Hot 100 panel: KJZZ San Francisco; KJZZ San Francisco; WENZ Cleveland; and WNNX Atlanta.

In addition to the conversion to BDS,

the unmonitored radio reporting panel has been revised for the Modern Rock Tracks chart. WCHZ Augusta, Ga., is added as a secondary reporter. CMX Detroit changes from bronze to silver reporting status. KJZZ San Francisco moves from silver to bronze.

Also effective with this issue, radio reports for four other chart panels have been revised: Hot 100 Singles, Hot R&B Singles, Hot Country Singles & Tracks, and Album Rock Tracks.

Except for Album Rock, stations on these panels are also divided into two categories, those monitored by BDS and those unmonitored stations that report their playlists. There are five weight categories for unmonitored stations based on their weekly came audience in the winter 1989 Arbitrators: platinum, gold, silver, bronze, and second.

The Hot 100 panel now consists of 179 reporting stations, including 67 on 40/mainstream stations, 34 top 40/rhythm-crossover stations, and 78 adult-contemporary stations. The new additions to the top 40 rhythm-crossover panel move from other chart panels. WZOU Boston previously was a top 40

mainstream reporter. WHXX Jacksonville, Fla., was a R&B reporter.

The small-market Hot 100 panel, KZZZ Spokane, Wash., is upped from secondary to bronze reporting status. KEZY Anaheim, Calif., moves from bronze to secondary status.

The Hot R&B Singles panel, WTLZ Saginaw, Mich., changes from bronze to secondary reporting status. That panel now consists of 98 stations, including 64 that are monitored.

The Hot Country Singles & Tracks panel now consists of 113 stations. New reporters are KRQK Houston, KNCI Sacramento, and WGLB Orlando.

Five stations were added to the Album Rock Tracks chart, which now includes 90 stations. Two of the new reporters, KEGl Dallas and KKYK Little Rock, Ark., previously were on the Hot 100 panel. The other three additions are KHOP Modesto, Calif.; WRNO New Orleans; and WRQO Grand Rapids, Mich.

There are no changes to the Hot Adult Contemporary panel. However, conversion to a monitored panel for this chart is anticipated for July.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST & NUMBER OF DISTRIBUTING LABELS)	ARTIST
1	1	26	*** No. 1 *** HAVE I TOLD YOU LATELY WARRNER BROS. (10)	ROD STEWART (10)
2	4	16	HE'LL NEVER GET OVER YOU (GETTING OVER YOU) AT&T (12)	◆ EXPOSE (12)
3	6	8	I'M HERE 4790 ARTIST (10)	◆ DAVID CROSBY & PHIL COLLINS (10)
4	11	5	BY THE TIME THIS NIGHT IS OVER KENNY G/PEABO BRYSON AT&T (12)	◆ KENNY G (12)
5	2	16	TELL ME WHAT YOU DREAM AT&T (12)	◆ RESTLESS HEART/HILL (12)
6	5	19	LOVE IS AT&T (12)	◆ VANESSA WILLIAMS & BRIAN MCINCHIE (12)
7	8	10	EVEN A POOL CAN SEE AT&T (12)	◆ PETER CETERA (12)
8	10	8	WATTS YOU DON'T DO FOR LOVE AT&T (12)	◆ GO WEST (12)
9	9	14	A SONG FOR YOU AT&T (12)	◆ RAY CHARLES (12)
10	17	7	I HAVE NOTHING AT&T (12)	◆ WHITNEY HOUSTON (12)
11	17	9	IF I EVER LOSE MY FAITH IN YOU AT&T (12)	◆ STING (12)
12	19	7	*** POWER PICK *** DON'T TAKE AWAY MY HEAVEN AT&T (12)	◆ ARON NEVILLE (12)
13	14	13	ANGEL AT&T (12)	◆ JON SEGAL (12)
14	19	10	MOMENTS OF LOVE AT&T (12)	◆ CATHY DENNIS (12)
15	14	14	COME IN OUT OF THE RAIN AT&T (12)	◆ WENDY MOTEN (12)
16	14	14	USE YOUR SMILE AT&T (12)	◆ GLORIA ESTEFAN (12)
17	14	16	HARBOR LIGHTS AT&T (12)	◆ BRUCE HORSBY (12)
18	14	21	CAN'T DO A THING (TO STOP ME) AT&T (12)	◆ CHRIS ISAAC (12)
19	20	14	IF I COULD AT&T (12)	◆ REGINA BELLE (12)
20	16	17	WATER FROM THE MOON AT&T (12)	◆ CELINE DION (12)
21	21	23	I DON'T WANNA FIGHT AT&T (12)	◆ TINA TURNER (12)
22	28	14	SIMPLE LIFE AT&T (12)	◆ ELTON JOHN (12)
23	14	14	THAT'S THE WAY LOVE GOES AT&T (12)	◆ JANET JACKSON (12)
24	26	28	READ ME WRONG AT&T (12)	◆ LAUREN CHRISTY (12)
25	23	26	FOREVER IN LOVE AT&T (12)	◆ KENNY G (12)
26	14	11	IT'S ALRIGHT AT&T (12)	◆ HUEY LEWIS & THE NEWS (12)
27	28	31	OFF THE GROUND AT&T (12)	◆ PAUL McCARTNEY (12)
28	30	29	SLEEPING SATELLITE AT&T (12)	◆ TASSIM ARCHER (12)
29	28	28	THE WAY LOVE CAN DO AT&T (12)	◆ BOY KRAZY (12)
30	24	25	THE BEST I EVER WAS AT&T (12)	◆ JOHN PAGANO (12)
31	31	36	WALK THROUGH THE WORLD AT&T (12)	◆ MARC COHN (12)
32	36	43	LITTLE MIRACLES AT&T (12)	◆ LUTHER WANDROSS (12)
33	38	14	THE CRYING GAME AT&T (12)	◆ BOY GEORGE (12)
34	36	—	COLORS OF LOVE AT&T (12)	◆ LISA FISHER (12)
35	41	—	FIELDS OF GOLD AT&T (12)	◆ STING (12)
36	31	—	CAN'T GET ENOUGH OF YOUR LOVE AT&T (12)	◆ TAYLOR DYNNE (12)
37	33	38	A WHOLE NEW WORLD AT&T (12)	◆ PEABO BRYSON & REGINA BELLE (12)
38	41	41	JESSE AT&T (12)	◆ JOSHUA KADISON (12)
39	36	38	KISS OF LIFE AT&T (12)	◆ SADE (12)
40	37	9	I'M OVER YOU AT&T (12)	◆ KURT HOWELL (12)
41	NEW	7	*** HOT SHOT DEBUT *** SOMEONE LIKE YOU AT&T (12)	◆ JAMES INGRAM (12)
42	43	14	SOMEBODY TO LOVE AT&T (12)	◆ GEORGE MICHAEL AND QUEEN (12)
43	47	—	COME UNDO UNDO AT&T (12)	◆ DURAN DURAN (12)
44	40	38	HEAL THE WORLD AT&T (12)	◆ MICHAEL JACKSON (12)
45	41	33	NEVER A TIME AT&T (12)	◆ GENESIS (12)
46	36	38	PASSIONATE KISSES AT&T (12)	◆ MARY-CHAPIN CARPENTER (12)
47	48	36	FAITHFUL AT&T (12)	◆ GO WEST (12)
48	43	31	SOMEBODY LOVE ME AT&T (12)	◆ MICHAEL W. SMITH (12)
49	45	35	WHEN SHE CRIES AT&T (12)	◆ RESTLESS HEART (12)
50	47	—	LOVE IS A LOSING GAME AT&T (12)	◆ KURK WHALLUM (12)

Records with the greatest appeal during this week. * Indicates availability. © 1993, Billboard/RIAA Communications.

Billboard's

of the week

Keith Clark
WJMO-FM Cleveland



BY STRADDLING THE LINE between Cleveland's urban powerhouse, WZAK, and hot AC WQAL (104.0), top 40/rhythmic WJMO-FM (ammin' '92) not only has been able to carve out a niche for itself, it also has managed to rebound to a 4.5 share in recent Arbitron book after a disappointing dip to 3.3 in the fall.

Although the station is closer in sound to WZAK than WQAL, PD Keith Clark is quick to differentiate his station. "We're not an urban station," he says. "By listening to [WJMO-FM], some people might draw the conclusion by the sound that we are urban. Others would say absolutely not. In my opinion, the way you decide that is by the audience composition. If your cume is over 60% black, you are an urban station. We're 71% white and 29% black."

Blatantly honest, Clark also is the first one to admit the fall book glitch resulted from a programming error. "In the fall of 1992, we made a classic mistake. We really blew it here in Cleveland," he says. "We thought we were being geniuses in recognizing the popularity of techno music. Our preliminary indications were that it was going to be huge in Cleveland. We took a significant step in the techno direction. It was hot for a minute, then died a horrible death. We caught it two-thirds of the way into the book and made a change back to an R&B pop/hit-hop-based approach, and the book came back."

At age 17, Clark began his career in radio at WQXL, a small gospel station in Columbia, S.C., where he did everything, including clean the bathroom. His first PD job was at KJMM St. Louis. This was followed by a programming stint at WMXQ Winston-Salem, N.C., an oldie-based AC, where, Clark says, "I really got my butt kicked. It was not a confidence builder."

He returned to contemporary radio, and more success, when he moved to WJXX Jacksonville, Fla., which debuted with a 5.8 share under Clark's guidance. He joined WJMO in 1991.

At the time, Cleveland had a mainstream top 40 station in WPHR (now WENZ). Clark decided to take a rhythmic approach with WJMO-FM because "rhythmic, hip-hop pop music was huge among young females when I got here."

Eventually, the once-successful WPHR (Power 108) experienced enough audience erosion that it switched to a modern-rock-based approach, leaving WJMO-FM alone in the format. Since WPHR's switch, Clark says WJMO-FM has become "more current-intensive than we have ever been. We tightened our rotation so power current came up every two hours and 30 minutes." The station now is approximately 90% current/recent-intensive.

Here's a recent afternoon hour: Jeremy Jordan, "Wannagirl," Stereo MC's, "Connected," Duice, "Dazzy Daks," En Vogue, "My Lovin' (You've Never Gonna Get It)," Johnny Gill, "The Four," Joey Lawrence, "Nothin' My Love Can't Fix," Shai, "If I Ever Fall In Love," Robin S., "Show Me Love," Silk, "Freak Me," Vanessa Williams, "Running Back To You," Technocrat, "Move This," Shai, "Comforter," Snow, "Informer," and Yentl Williams, "Give Him A Love He Can Feel."

Picking up an idea from WHY? Detroit, Clark programs an "Old Scool" feature with "street music" from the early to mid-'80s at night.

Clark says Cleveland is an unusual market because its radio listeners enjoy several diverse types of music. "We share almost as much listening with [album rock] WMMS as we do with [WQAL] and almost as much as with the urban station. You would think that a station that plays rhythmic top 40 would have nothing in common with the legendary AOR in town, but people listen to us for different things."

With a tight promotional budget (Clark says, "I can carry my marketing and promotion budget around in a very small wallet"), there has been almost no money spent on marketing the station. "We had to really get street level, grass roots with our marketing," he says. The station vehicle, a bright pink 1980 Dodge Aspen known as the "Pig's Big-Ass Pen" (the station mascot is a pig) is used for appearances.

The station also has sponsored four listener-appreciation concerts in the last two years. The most recent one, held last month at a water park, featured Shai, Jade, and Boy Crazy.

Clark's marketing philosophy is "not [just] telling people what we are, but doing things. We try to create a buzz in our audience and create events that they perceive as being of great value."

The station steers away from slogans (although it does occasionally use "Cleveland's hottest music" and on-air hype. Clark explains "18-29 year olds in Cleveland are so sick of radio stations acting like they are the greatest thing on the planet. They hate that because it really doesn't mean anything.")

The station's primary target audience is 18-29 year olds, and the audience skews about 65% female.

Ultimately, Clark would like to own his own station. But for now, he is content to help WJMO-FM—and top 40 radio—evolve. "That's what CHR is all about," he says. "I hope we can rekindle that feeling that change is OK as long as it's what the audience is demanding."

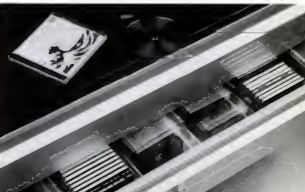
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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

TV	M	W	TH	F	S	S	TRACK TITLE	ARTIST
							ALBUM TITLE (if any)	LABEL/SHOWING LABEL
(1)	2	2	3				*** No. 1 *** ARE YOU GONNA GO MY WAY (same as No. 1) ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
	2	1	1				LIVIN' ON THE EDGE LIVIN' ON THE EDGE	◆ AEROSMITH Geffen
	3	3	3				CALLING TO YOU CALLING TO YOU	◆ ROBERT PLANT WARNER BROS.
(4)	4	5	13				PUSH PUSH	◆ STONE TEMPLE PILLS Epic
(5)	6						BIG GUN BIG GUN (feat. JAY-Z) FROM NEW SOUNDTRACK	◆ AC/DC Geffen
	6	5	8	7			THE RICH THE RICH	◆ AEROSMITH Geffen
(7)	9	13	3				EVERYBODY LA DOWN EVERYBODY LA DOWN	◆ PAT BENATAR Sire
	8	7	7				THE HUNTER THE HUNTER	◆ PAUL RODGERS Mercury
	9	11	9				BROKEN HEARTED SAVIOR BROKEN HEARTED SAVIOR	◆ BIG HEAD TOOTHMONSTERS Geffen
	10	12	10	8			TRAGUNIAN TRAGUNIAN	◆ MIDNIGHT OIL Geffen
	11	8	4	12			SHAKY MY TREE SHAKY MY TREE	◆ COVERALLPAGES Geffen
	12	14	11	14			ROOSTER ROOSTER	◆ ALICE IN CHAINS Geffen
(13)	NEW ▶						*** AIRPOWER/FLASHMASH *** REAL WORLD REAL WORLD (feat. NEW SOUNDTRACK)	◆ QUEENSYNCH Geffen
							*** AIRPOWER *** CHANGES CHANGES	◆ OZZY OSBOURNE Geffen
(15)	10	6	13				BLACK GOLD BLACK GOLD	◆ SOUL ASYLUM Geffen
	13	12	7				SISTER OF PAIN SISTER OF PAIN	◆ VICE NEIL RAMBLING GRASS
(17)	23	33	3				*** AIRPOWER *** WHEN WILL IT RAIN WHEN WILL IT RAIN	◆ JACKYL Geffen
	18	17	21	6			DOWN INCOGNITO DOWN INCOGNITO	◆ WINGER Atlantic
	19	19	17	25			BLACK BLACK	◆ PEARL JAM A&R
	20	15	18	21			TWO PRINCES TWO PRINCES	◆ SPIN DOCTORS A&R
	21	16	18	5			CUT ACROSS SHORTY CUT ACROSS SHORTY (feat. MARY J. BLIGE)	◆ ROD STEWART A&R
(22)	22	24	5				BUSY BEE BUSY BEE'S LAME TASTE	◆ UGLY DICK JOE Geffen
	23	16	10				WHAT'S THE NAME WHAT'S THE NAME, FATHER, MOTHER	◆ 4 NON BLONDES INTERSCOPE
(24)	32	—	2				RYVIN'S GIRL RYVIN'S GIRL	◆ AEROSMITH Geffen
	25	24	—	2			ENGLISH BOY ENGLISH BOY	◆ PETE TOWNSHEND A&R
(26)	28	31	3				I LOVE IT LOUD I LOVE IT LOUD	◆ KISS Mercury
	27	18	25				ANYWHERE BUT HERE ANYWHERE BUT HERE	◆ BRAD SLAB BUENA VISTA
	28	20	22	7			HONEST TO GOD HONEST TO GOD	◆ RAGIN' SLAB BUENA VISTA
(29)	NEW ▶						RUNAWAY TRAIN RUNAWAY TRAIN	◆ SOUL ASYLUM Geffen
	30	26	26				WHAT TIME IS IT? WHAT TIME IS IT? (feat. PATTI LABELLE)	◆ SPIN DOCTORS A&R
	31	29	25	18			DOWN ON ME DOWN ON ME	◆ JACKYL Geffen
	32	31	34	4			ONLY ONLY (feat. WHITE NOISE)	◆ ANTHRAX Geffen
(33)	35	—	2				GOT NO SHAME GOT NO SHAME	◆ BROTHERR CANE Geffen
	34	30	23				SMOKE SMOKE	◆ DRIVIN'-N-CHVIN' A&R
	35	27	15	10			AM I EVER GONNA CHANGE AM I EVER GONNA CHANGE	◆ EXTREME A&R
	36	33	27	14			WHIRLED AWAY NIGHT WHIRLED AWAY NIGHT	◆ MICK JAGGER A&R
(37)	NEW ▶						FIELDS OF GOLD FIELDS OF GOLD (feat. LISA STANSBURY)	◆ STING A&R
(38)	39	—	2				IS IT LIKE TODAY? IS IT LIKE TODAY?	◆ WORLD PARTY KNOXVILLE
	38	34	40	3			CONQUER ME CONQUER ME	◆ BLUES TRAVELER A&R
	40	18	—	2			TOMORROW'S GIRLS TOMORROW'S GIRLS	◆ DONALD FAGER A&R

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

8	2	2	35	EVEN FLOW	◆ PEARL JAM
8	2	2	38	LITTLE MISS CAN'T BE WRONG	◆ SPIN DOCTORS
2	2	5	15	COOLEST HAND AT THE POINT	◆ THE BLACK CROWES
2	2	5	15	HARD TO HANDLE (SPIN! YOU MOULI BABES)	◆ THE BLACK CROWES (SEE MEDICALS) ◆
8	5	8	23	JEREMY	◆ PEARL JAM
8	5	5	16	WALK TO THE BONE (SEE MEDS OF MEDICAL THOROUGHGO)	◆ PEARL JAM
8	—	2	37	REMEDY (SEE SOUTHERN HARBOR AND MEDS, COM-ON)	◆ THE BLACK CROWES
8	5	5	39	MYSTERIOUS WAYS (ACHIEVED BEST)	◆ THE BLACK CROWES (SEE MEDS) ◆
8	—	10	12	ALIVE	◆ LIZ
2	—	5	2	ENTER SANDMAN (METALLICA)	◆ PEARL JAM
10	10	—	11	WALK THIS WAY	◆ METALLICA (FUCKER)
8	5	5	39	THE BURNING	◆ AEROSMITH

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Seattle's BP Fetes 35 Yrs. Of Diversification

LOS ANGELES—What began as a tiny company with one beautiful-music format has grown into one of the largest and longest-lasting programming companies, servicing 800 affiliates with either its consulting services or one of its three dozen formats. The company is the Seattle-based **Broadcast Programming**, which is celebrating its 35th anniversary this year.

BP began in 1958 as a division of the automation equipment company IGM. In the mid-70s, the equipment and format divisions of IGM were sold to separate owners and the format company, sold to **Kemper Freeman**, became Broadcast Programming International.

NETWORKS AND SYNDICATION

by Carrie Borzillo

Today, BP offers six country formats, six AC formats, three light contemporary formats, four Christian formats, three top 40/rock 40 formats, three oldies formats, three adult standards formats, three instrumental formats, and four others (rock AC, light jazz, urban, and classical).

BP VPM Edie Hilliard says the company never wanted to switch to satellite, because with CD or taped programming, stations have more flexibility.

"We can customize formats, which is especially important in smaller markets or even in a major market [that] needs to be something different at night," she says. "Satellite formats can't do that. The other big advantage is that satellite formats have to observe commercial availability blocks and that's hard if you want more local news," she adds.

Of the 800 client stations, 30 are consulted, 70 are digital clients, and the remainder are tape clients. Consultants include Jay Albright, Jim Lamarca, Mike Bettelli, Becky Resner, and Bob Harris.

"There's all this talk of the local vs. network or national radio," Hilliard adds. "I believe that the stations that sound like local radio are the ones that are going to survive. There is still a need to be able to devote energy to the local community."

AROUND THE INDUSTRY

After selling two of its formats, **SuperRadio** is expanding its programming roster with new mix shows: an

(Continued on next page)



Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND
COLLEGE RADIO AIRPLAY REPORTS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE ALBUM TITLE OF ARTIST	ARTIST LABEL/STREET/TOPTAL
			*** NO. 1 ***	
1	1	9	REGRET REVELATION	● NEW ORDER DUNN/WEA/REBEL
2	3	9	CREEP THE UNBORN PROMETHEUS	● RADIONHEAD CAPRICORN
3	2	8	WALKING IN MY SHOES THE FINEST YEARS OF US (CD)	● DEPECHE MODE GEMINI
4	4	6	PETS THE FINEST YEARS OF US (CD)	● PORNO FOR PYROS GEMINI
5	5	4	TRUGANINE THE FINEST YEARS OF US (CD)	● MIDNIGHT ON DCA
6	7	14	SHE KISSED ME THE FINEST YEARS OF US (CD)	● TRENT REZNOR DCA/WEA
7	12	4	DREAM ALL DAY THE FINEST YEARS OF US (CD)	● THE POSIES DCA/WEA
8	18	22	HANG ON TO YOUR JOE THE FINEST YEARS OF US (CD)	● FRANK BLACK GEMINI
9	8	8	METAL MICKY THE FINEST YEARS OF US (CD)	● SUEDE GEMINI
10	6	11	IS IT LIKE TODAY? THE FINEST YEARS OF US (CD)	● WORLD PARTY EMERSON/WEA
11	18	12	CAN'T HELP FALLING IN LOVE THE FINEST YEARS OF US (CD)	● UB40 DUNN/WEA
12	13	15	FIELDS OF GOLD THE FINEST YEARS OF US (CD)	● STING DCA/WEA
13	27	10	PUSH THE FINEST YEARS OF US (CD)	● STONE TEMPLE PILOTS GEMINI
14	10	12	THE RETURN OF PAN THE FINEST YEARS OF US (CD)	● THE WATERBOYS GEMINI
15	3	2	BREAK IT DOWN AGAIN THE FINEST YEARS OF US (CD)	● TEARS FOR FEARS GEMINI
16	20	8	COUNTRY AT WAR THE FINEST YEARS OF US (CD)	● X DUNN/WEA
17	20	5	NOTHINGNESS THE FINEST YEARS OF US (CD)	● LIVING COLOUR DCA
18	23	—	BELIEVE THE FINEST YEARS OF US (CD)	● LENNY KRAVITZ GEMINI
19	18	2	HAVEFEAR THE FINEST YEARS OF US (CD)	● THE TRASH CAN SINATRA
20	RE-ENTRY	7	I'VE GONNA BE (500 MILES) THE FINEST YEARS OF US (CD)	● THE PROCLAIMERS GEMINI
21	18	3	MY NAME IS MUD THE FINEST YEARS OF US (CD)	● PRIMUS INTERPOL
22	29	25	DREAMS EVERETT (I'VE BEEN DOING IT SO MANY TIMES)	● THE CRANES GEMINI
23	18	10	ARE YOU GONNA GO MY WAY THE FINEST YEARS OF US (CD)	● LENNY KRAVITZ GEMINI
24	29	26	RUNAWAY TRAIN THE FINEST YEARS OF US (CD)	● SOUL ASYLUM GEMINI
25	29	18	CURSED FEMALE THE FINEST YEARS OF US (CD)	● PORNO FOR PYROS GEMINI
26	29	3	I SHOULD'VE KNOWN THE FINEST YEARS OF US (CD)	● JAMEE MANN GEMINI
27	NEW	2	STAND ABOVE ME SLOW DOG	● O.M.D. GEMINI
28	12	18	5 SLOW DOG	● BELLY GEMINI
29	18	2	CAN'T DO A THING (TO STOP ME) THE FINEST YEARS OF US (CD)	● CHRIS EAKK GEMINI
30	16	23	STEP IT UP CORNE STUBBS	● STEREO MC GEMINI

Tracks with the greatest airplay gains this week ♦ Videoclip availability. © 1993, Billboard/BPI

Broadcasters See Bottom Line In Senate Issues

■ BY BILL HOLLAND

WASHINGTON, D.C.—Government-related issues facing the broadcast industry this summer range from an immediate concern—such as the beer- and wine-labeling bill in the Senate—to issues that will extend to the future. Broadcasters see all of them as major issues that could affect the bottom line.

IMMEDIATE ISSUES

Presently, the FCC is only acting on indecency complaints that deal with programming during morning and daytime hours, when children are

listening. The commission is tied up with court admonitions and directives that force the FCC to put its revised and recently challenged "safe harbor" rules on hold. Also on hold is the commission's entire rationale for handing down fines, from time placement to the content and definition of indecent programming.

A District Court last month rejected arguments that the commission's rules violate broadcasters' first amendment rights. But next on the legal agenda, a court must decide how the commission goes about defining the time of day or night such programming can be aired, watching a

WASHINGTON ROUNDUP

thin line between the rights of adult listeners and the protection of kids.

At that point, probably later this year, the FCC must once again publish revised guidelines, which would no doubt be challenged again. Most speculate the issue likely is headed for an Appeals Court review, and in the end, a Supreme Court test.

POLITICAL ADS

Campaign reform is a good thing, but broadcasters are upset that members of Congress are using radio and TV political rates as the hub of reform.

Several bills now circulating, including one forwarded by the administration, include lower-than-low unit rate sections and spots that cannot be pre-empted for pre-emptable rates. Some version of campaign reform will make it through this session of Congress, so broadcast lobbyists are trying to get the hardest-hitting provisions of the bills removed.

NEW FCC CHAIRMAN

The Clinton administration is back

to square one with the announcement that Toni Cook, the probable nominee, had withdrawn from the running. Interim chairman Jim Quello is getting high marks so far from broadcasters. The administration won't be asking for broadcaster input for its next choice, but the industry is hoping the new nominee will have an equally educated view of the problems broadcasters face.

BEER AND WINE ADS

Fueled by the death of Sen. Strom Thurmond's daughter, who died in an alcohol-related auto accident, Thurmond's beer- and wine-labeling bill, S. 574, has correlated more attention than it otherwise would have received. However, sources say that the lawmaker still has not gotten the Commerce Committee votes to get the bill passed, and no action is expected until mid-June.

Broadcast industry officials have been trying to convince lawmakers that education is working and that drunk-driving deaths are down significantly. They've also told legislators that the proposed revolving warning labels would cause advertising sponsors to leave radio and TV and cause a stampede of sports programming to go to pay audio and TV cable.

'Whoomp!' And 'Whoot' Have Customers Wondering 'Who?'

■ BY CARRIE BORZILLO

LOS ANGELES—The similarity in the titles of 95 South's "Whoot, There It Is!" and Tag Team's "Whoomp! (There It Is!)" isn't just some freak coincidence. Both are based on a popular new saying that originated in the South among teenagers and college students. Nevertheless, the similar-sounding titles are causing some confusion at radio and retail.

Linda Myer, a sales associate at Turtles in Augusta, Ga., says she has seen some consumer confusion at the store. "Some will buy one single thinking it's the other and return it," she says. "Most know what they're buying, though."

Another retailer says that some consumers ask to listen to both singles to determine which they want to purchase and sales clerks are constantly explaining the difference between the two songs to confused customers.

"Musically, you can't mistake them," Easton adds. "Ours is a party record. The other is slower."

Raymond Bothwell, head of marketing and radio promotion at Tag Team's label, Life/Bellmark, says when the label released Tag Team's "Whoomp! (There It Is!)" in May, it wasn't aware of 95 South's single. But he agrees with Easton about the confusion at retail. "We heard that some consumers went into stores and bought the wrong records," he says.

"Whoomp!" is currently No. 23 on Billboard's Top 40 Rhythm/Crossover chart and No. 4 with a bullet on the Hot R&B Singles chart. 95 South's "Whoot" is at No. 18 with a bullet on the Hot R&B Singles chart.

KPWR (Power 106) Los Angeles PD Rick Cummings has added Tag Team's "Whoomp! (There It Is!)," but says that if he liked both singles, he may have been hesitant to add them both because of the potential confusion.

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NETWORKS AND SYNDICATION

(Continued from preceding page)

urban mix, a disco classics mix, and customized mixes such as the "Power 106 Work Out Mix" for KPWR Los Angeles and "Hot 97 Manhattan Mix" for WQHT New York. WBLS New York, WGCI-FM Chicago, and KKBZ Los Angeles are affiliates of the urban mix.

WRFX Charlotte, N.C., GM Jack Dineen is auditioning for all affiliates for the weekly two-hour Rock and Roll Shopping Network. For \$3 a call, listeners can list items, such as vintage guitars, rock memorabilia, and vinyl albums, to be sold via the network.

When Gary Burbank's contract with West End Media expires June

One For The Books. Michael Jackson was the recent recipient of a Lifetime Achievement Award from the Hollywood Guinness World of Records Museum. Pictured at the ceremony, from left, are museum owner Raubi Sunder; Westwood One countdown show host Casey Kasen; Jackson; and Norris McWhirter, founding editor of the "Guinness Book Of World Records."



Hits! in Tokio

Week of May 22, 1993

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J-WAVE
81.3FM

TV TALENT BOOKERS EMERGE AS INDUSTRY POWER BROKERS

(Continued from page 1)

sometimes extraordinary cases of sales increases fueled by TV performance appear on The Billboard 200 and other sales charts. Record executives, from labels and marketing chiefs up to sales promoters, have taken note of this trend and are pushing to land their artists on key programs. "More now than ever, TV is highly valued," confirms Marilyn Levy, VP of publicists at MCA.

At most labels the publicity/media department is assigned the task of negotiating with TV producers. And cultivating relationships with talent bookers has become as important as west Coast publicist estimates she now spends half of her time, or twice what she did three years ago, on the phone with bookers at morning, afternoon, and late-night talk shows (not to mention the occasional award programs). "I talk to these people every day," she says. "I take them out. They've become a part of my life."

How valued those relationships are was illustrated last year in Elektra's staff restructuring. Scores of radio promotion positions were eliminated, but the publicity department went untouched (Billboard, Oct. 24, 1992).

ALTERNATE MEANS OF EXPOSURE

Historically, radio, not television, has been the medium that introduced consumers to new music. But with radio's format becoming more fragmented and playing an increasingly narrow range of music within their genre, it has become paramount for labels to uncover alternate means of exposure for artists. "We're educating consumers who pay no attention to MTV and radio," says Steve Feldt, national sales director for Elektra. "It's the broad-based shot we have at reaching them." That explains why Duran Duran would fly in overnight from Canada for a 6 a.m. rehearsal session to perform on "Good Morning America." It's that important.

As TV's role increases, has exposure on the tube become more important than radio rotation, and have talent bookers replaced major-market PIs as key allies needed to land an act? One major label's West Coast publicist thinks so and points to BAM magazine, which, in its annual list of 100 most influential people in the music scene, music-industry players, included Royce of "The Tonight Show," but no PDs. "Let's face it, they're treated like PDs because they are," they program their own station," the publicist says.

Others disagree. "Nothing's as important as radio. If a record is being played six times a day for two weeks in Los Angeles, that's like performing two songs in one night," says another publicist.

Whatever the media pecking order, talent bookers are certainly looked at intensely as high-profile PIs. Clay Smith, who books the music profiles on "Entertainment Tonight," receives 50 calls a day from publishers in their client lists. Clay is an entertainment producer for "Good Morning America," unpacks 60-70 promotional CDs a week. John Carson, VP of publicity at MCA, says MTV, arrangements live acts for the network's programs and pays three staffers who do nothing but listen to label pitches. And during the summer, Carson's "Saturday Night Live" isn't taping, Pitt, the show's talent coordinator, flies out to Los Angeles to meet with major-label executives.

"We try to inform [him] the best we can," says Bob Isack, senior VP of publicity for Warner Bros.

As for the actual pitch, publicists and talent bookers agree that a lower continuous dialing works better than intense, heated lobbying efforts. And yes, a buzz on a band helps, but "after a while it's fairly easy to spot manufactured hype," says Pitt, who

portance of TV. Before SoundScan, determining how much TV actually impacted sales was an ongoing puzzle for the labels. But when the sales figures came in for the first post-SoundScan country awards show, "it was instantly clear to everyone that television sales records," recalls Susan Levy, senior director of publicity and artist development for MCA.

Some of the recent TV-inspired sales bumps have been astonishing. None more so than that of Michael Jackson, who, within one month last winter, paraded across the airwaves, among others, the American Music Awards, the Grammys and Oprah Winfrey's prime-time special, and boosted sales of "Dangerous" from No. 131 to No. 12 (Billboard, Feb. 20).

Clearly, simply performing in front of a camera does not guarantee a sales boost. (What if the run-through is awful?) And even if it does occur, it's not always fair to give TV all the credit. For instance, retail, radio, and MTV may all be heavily promoting the artist at the same time. But when Nanci Griffith performs one song on "The Tonight Show" and moves 86-69 on The Billboard 200, Tori Amos leaps 146-108 following a visit to "The Arsenio Hall Show" on "Saturday Night Live," re-runs its Spin Doctors episode and the band picks up Top 20 Sales Mover honors for the following week, and L.A. half that on the Grammys and bounds 58-18, it's difficult to find any other explanation besides TV.

The sheer number of televised opportunities has expanded, as well. "I've seen a lot of TV talent, for example, artists performing on regularly scheduled programs (excluding award shows and network specials) included the 1990s, Midnight Oil, Merle Haggard, Bruce Hornsby,

Suzi Bogguss, Silk, Billy Ray Cyrus, Poison, Crowded House, Dolly Parton, Ray Charles, David Bowie, Al B. Sure!, Sami Kershaw, Lynrd Skynrd, Tracy Byrd, Zachary Richard, Buckwheat Zydeco, Tammy Wynette, Clint Black, Dinosaur Jr., and World Party. That number will grow this fall when Chevy Chase and Conan O'Brien debut their late-night

types of performers has widened. When it comes to selecting talent, it's no longer a "class and name game," says EMI's Glass. He and others stress how dramatically the parameters have widened over the last five years.

TV CATCHES UP

For instance, Merlis at Warner Bros. recalls how he's landing Chirilaak on Johnny Carson's "Tonight Show," while the singer was riding the success of "Wicked Games," represented a major triumph for the label. Merlis says that at the time Isack may have seemed too daring, given the fact that after the years jazz singer Joe Williams had been one of Carson's most popular guests (Buddy Bolden, with 74 appearances, holds the top "Tonight Show" honors.) Pointing to bands such as X and Motorhead, which have been welcomed on TV recently, Merlis suggests, "The news have caught up to the rock'n'roll generation."

Television also has caught up to the hip-hop generation. Most industry observers agree that the arrival of "The Arsenio Hall Show" busted down the door for hip-hop acts on mainstream TV. "Before Arsenio, it was white-bread city," says one label executive. "Sometimes we forget how different things were," says Olson, Hall's music producer, who for seven years worked as the talent booker on "Solid Gold."

In fact, when Hall invited Bobby Brown to perform his then-No. 1 hit "My Prerogative," in January 1989, it was the first time he had ever played as a solo act on national television.

Assistance in preparing this story was provided by Geoff Mayfield in Los Angeles.

Bill Royce, co-producer for "The Tonight Show With Jay Leno."

first joined the network as a NBC

Quid pro quo deals—shows airing a younger artist in exchange for exclusive rights to a label superstar—are largely out. Talent bookers' business is simply too competitive to sign acts in order to pay off past personal favors. That's not to say that the bookers don't pursue artists they happen to like, and having an on-call agent can prove invaluable for a label or artist. For instance, Kaplan at "GMA," who normally sends out early-morning invitations only to artists who are instantly recognizable to the program's audience of nearly 5 million viewers, went ahead and booked Marc Cohn before he broke big, exclaiming, "I just loved that song ['Walking in Memphis']."

The labels work so closely with talent bookers that Daniel Glass, president of EMI Records Group, considers them "an extension of what we do in A&R and artist development."

Those at the programs strive to build close relationships with the labels and take great pride in boosting artists' careers, but they say they cannot lose sight of their responsibility: to attract the largest possible audience. "I'm producing a talk show, not running a record company," says Royce, who, before joining Leno, worked as a writer for "Arsenio Hall" and "Entertainment Tonight."

GROUNDWELL OF TV INTEREST

Live TV performances are nothing new to the music industry. Ed Sullivan, the Smothers Brothers, Dinah Shore, Merle Griffin, Johnny Carson and scores of others welcomed musical guests to their shows on a regular basis. Artists used their time before the camera and a national television audience to build visibility and, through the right program, to develop a certain image.

What has changed today, though, is the way record sales are tracked, the expanding array of artists invited onto TV, and radio's continued fragmentation. All those converging forces have created a groundswell of interest in television.

U2 RE-INKS WITH ISLAND

(Continued from page 12)

agreement, but derided a \$200 million figure cited in a published report as "absolutely ridiculous."

Wasserman adds, "I don't know what the figure is, but I think that's an exaggerated number. It must be in the \$50 million to \$100 million range, but I don't know how much more."

Whatever the financial arrangements between U2 and Island, their relationship goes back to the group's roots in Dublin, Ireland, where it's first Island single, "11 O'Clock Tick Tock," in May 1982, U2 has issued eight albums that have sold a total of 500,000 copies in the U.S. The band's most recent work, "Rattle and Hum," released in November 1991, has sold more than 4 million copies domestically and topped The Billboard 200.

Island founder and CEO Chris Blackwell says in the statement, "U2 are a special act and it is equally as special that Island has had a relationship with them that started long ago. I am very happy that we are going into the future together."

However, despite this longstanding relationship, Island manager Paul McGuinness suggests in the press release that the band may have shopped elsewhere before renewing their relationship. "When we thought all record companies must be like Island," states McGuinness. "Now that we know that's not true, we definitely want to stay with

Sharon Olson, music producer for "The Arsenio Hall Show."

talk shows.

Larry Klein, who produces the American Music Awards for Dick Clark Productions, says the current wave of televised music (particularly network specials) represents a rekindled affection between TV and music. "They were hot and heavy in the '70s, then divorced in the mid- and late-'80s," he says, suggesting that an over-inflation of airwaves, along with the heavy success of the early CD sales boom, cooled the music industry's interest in TV performances. Not surprisingly, with more acts being booked now, the range and

Chris Blackwell and all our new friends at PolyGram."

PolyGram acquired Island in June of 1989 for an estimated \$280 million. The previous year, U2 had accepted a 10% interest in Island as a substitute for back royalty payments it was owed, according to sources. These

sources estimate that the PolyGram purchase yielded the band a payout of more than 50% of the sum of the back royalties.

The artist also is in the midst of a new album.

This story was prepared by Paul Kierin with assistance provided by Thom Duffy in London.

BENATAR AT BEGINNING OF 'RAINBOW'

(Continued from page 12)

Lasher says the next single from "Somebody's Baby" will be a ballad called "Somebody's Baby." It will be worked to air on rock, top 40, and AC radio, as will the likely third track, "Every Time I Fall Back."

Chrysalis/ERG VP of product and artist development Fran Musso says the triple-format attack will "start to open up an additional avenue for Benatar, as well as recapturing fans that grew up with her in her early days."

Even as the label wove the adult audience, hard-rock outlets loom as a possible venue for at least some of the material on "Gravity's Rainbow." According to Lasher, these stations have been "fooling around" with the two hardest-hitting tracks, "Disconnection" and "Rainin' Down."

In the past, rock radio wasn't as fragmented as it is now," says Lasher, "but with the current fragmentation, these songs could definitely go

on harder stations. In fact, for the stations that are telling me that 'Everybody's Baby' is a ballad, I try to direct them to those cuts."

To drum up interest in the album during its first couple of weeks on the street, Benatar and band have embarked on a small-city tour playing 15-minute sets of old hits and new material. Those dates are being supported with ticket giveaways through local radio and retail outlets, according to Musso.

Following that minitour, Benatar probably will play venues in the \$600-650-per-set range, says Musso. The artist also is in the midst of a media blitz that will include TV appearances on "The Arsenio Hall Show," "Today," and "Good Morning America," and dozens of radio and press interviews. In addition, a video for "Somebody's Baby" will be shot for MTV and VH1; no clip was short for "Everybody Lay Down."

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Traffic Service.
Top 40 radio stations are electronically monitored 24 hours a day. Songs related to genre impressions, compiled by cross-referencing exact times of airplay with Arbitron station data. This data is based on the first 100 Singles chart.

WEEK ENDS	DATE	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	LAST WEEK
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5	13	SHOW ME LOVE JAY-Z (RCA)	43	51
6	17	I'M SO INTO YOU JAY-Z (RCA)	40	49
7	20	DON'T WALK AWAY JAY-Z (RCA)	38	46
8	20	WHOOHOO! (THERE IT IS) JAY-Z (RCA)	38	46
9	21	LOVE IS JAY-Z (RCA)	37	47
10	21	THREE PRINCES JAY-Z (RCA)	36	48
11	21	COME UNDONE JAY-Z (RCA)	35	49
12	18	LET ME NEVER GET OVER YOU JAY-Z (RCA)	34	50
13	21	MOVE AND MOVE JAY-Z (RCA)	33	51
14	21	HAVE I TOLD YOU LATELY (LIVE) JAY-Z (RCA)	32	52
15	21	RAD BOYS (THEME FROM "COPIES") JAY-Z (RCA)	31	53
16	21	NOTHING BUT A "G" THING JAY-Z (RCA)	30	54
17	21	ANGEL JAY-Z (RCA)	29	55
18	21	DEKATED JAY-Z (RCA)	28	56
19	21	CANT HELP FALLING IN LOVE JAY-Z (RCA)	27	57
20	21	REGET JAY-Z (RCA)	26	58
21	21	MANHATTAN JAY-Z (RCA)	25	59
22	21	CONNECTED JAY-Z (RCA)	24	60
23	21	CANT GET ENOUGH OF YOUR LOVE JAY-Z (RCA)	23	61
24	21	DAZZY DOTS JAY-Z (RCA)	22	62
25	21	ONE DAY JAY-Z (RCA)	21	63
26	21	WHO IS JAY-Z (RCA)	20	64
27	21	DAZZY DOTS JAY-Z (RCA)	19	65
28	21	SLEEPING SATELLITE JAY-Z (RCA)	18	66
29	21	IN THESE ARMS JAY-Z (RCA)	17	67
30	21	WHOOHOO! (THERE IT IS) JAY-Z (RCA)	16	68
31	21	WHO IS JAY-Z (RCA)	15	69
32	21	DAZZY DOTS JAY-Z (RCA)	14	70
33	21	ONE DAY JAY-Z (RCA)	13	71
34	21	WHO IS JAY-Z (RCA)	12	72
35	21	DAZZY DOTS JAY-Z (RCA)	11	73
36	21	SLEEPING SATELLITE JAY-Z (RCA)	10	74
37	21	IN THESE ARMS JAY-Z (RCA)	9	75
38	21	WHOOHOO! (THERE IT IS) JAY-Z (RCA)	8	76
39	21	WHO IS JAY-Z (RCA)	7	77
40	21	DAZZY DOTS JAY-Z (RCA)	6	78
41	21	ONE DAY JAY-Z (RCA)	5	79
42	21	WHO IS JAY-Z (RCA)	4	80
43	21	DAZZY DOTS JAY-Z (RCA)	3	81
44	21	SLEEPING SATELLITE JAY-Z (RCA)	2	82
45	21	IN THESE ARMS JAY-Z (RCA)	1	83
46	21	WHOOHOO! (THERE IT IS) JAY-Z (RCA)	0	84
47	21	WHO IS JAY-Z (RCA)	0	85
48	21	DAZZY DOTS JAY-Z (RCA)	0	86
49	21	ONE DAY JAY-Z (RCA)	0	87
50	21	WHO IS JAY-Z (RCA)	0	88

Trucks moving up the chart with airplay gains. © 1993, Billboard/SPM Communications.

TOP 40 RADIO RECURRENT MONITOR

WEEK ENDS	DATE	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	LAST WEEK
1	7	DITTY WHOOHOO! (THERE IT IS) (RCA)	14	15
2	14	I'M GONNA GET MY WHOOHOO! (THERE IT IS) (RCA)	13	16
3	21	I HAVE NOTHING WHOOHOO! (THERE IT IS) (RCA)	12	17
4	28	COMFORTER WHOOHOO! (THERE IT IS) (RCA)	11	18
5	5	MY WENDAL WHOOHOO! (THERE IT IS) (RCA)	10	19
6	12	I'M EVER YOUR WHOOHOO! (THERE IT IS) (RCA)	9	20
7	19	INFORMER WHOOHOO! (THERE IT IS) (RCA)	8	21
8	26	RHYTHM IS A DANCER WHOOHOO! (THERE IT IS) (RCA)	7	22
9	3	THE RIGHT KIND OF WHOOHOO! (THERE IT IS) (RCA)	6	23
10	10	MY LOVE (YOU'RE NEVER...) WHOOHOO! (THERE IT IS) (RCA)	5	24
11	17	I GOT A MAN WHOOHOO! (THERE IT IS) (RCA)	4	25
12	24	WHOOHOO! (THERE IT IS) WHOOHOO! (THERE IT IS) (RCA)	3	26
13	31	END OF THE ROAD WHOOHOO! (THERE IT IS) (RCA)	2	27
14	7	ORIGINALLY MINE WHOOHOO! (THERE IT IS) (RCA)	1	28
15	14	REAL LOVE WHOOHOO! (THERE IT IS) (RCA)	0	29
16	21	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	30
17	28	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	31
18	5	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	32
19	12	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	33
20	19	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	34
21	26	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	35
22	3	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	36
23	10	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	37
24	17	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	38
25	24	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	39
26	31	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	40
27	7	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	41
28	14	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	42
29	21	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	43
30	28	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	44
31	5	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	45
32	12	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	46
33	19	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	47
34	26	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	48
35	3	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	49
36	10	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	50
37	17	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	51
38	24	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	52
39	31	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	53
40	7	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	54
41	14	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	55
42	21	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	56
43	28	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	57
44	5	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	58
45	12	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	59
46	19	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	60
47	26	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	61
48	3	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	62
49	10	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	63
50	17	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	64
51	24	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	65
52	31	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	66
53	7	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	67
54	14	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	68
55	21	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	69
56	28	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	70
57	5	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	71
58	12	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	72
59	19	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	73
60	26	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	74
61	3	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	75
62	10	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	76
63	17	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	77
64	24	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	78
65	31	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	79
66	7	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	80
67	14	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	81
68	21	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	82
69	28	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	83
70	5	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	84
71	12	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	85
72	19	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	86
73	26	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	87
74	3	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	88
75	10	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	89
76	17	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	90
77	24	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	91
78	31	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	92
79	7	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	93
80	14	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	94
81	21	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	95
82	28	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	96
83	5	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	97
84	12	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	98
85	19	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	99
86	26	DAZZY DOTS WHOOHOO! (THERE IT IS) (RCA)	0	100

Trucks moving up the chart with airplay gains. © 1993, Billboard/SPM Communications.

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is based on the first 100 Singles chart.

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5	13	SHOW ME LOVE JAY-Z (RCA)	43	51
6	17	I'M SO INTO YOU JAY-Z (RCA)	40	49
7	20	DON'T WALK AWAY JAY-Z (RCA)	38	46
8	20	WHOOHOO! (THERE IT IS) JAY-Z (RCA)	38	46
9	21	LOVE IS JAY-Z (RCA)	37	47
10	21	THREE PRINCES JAY-Z (RCA)	36	48
11	21	COME UNDONE JAY-Z (RCA)	35	49
12	18	LET ME NEVER GET OVER YOU JAY-Z (RCA)	34	50
13	21	MOVE AND MOVE JAY-Z (RCA)	33	51
14	21	HAVE I TOLD YOU LATELY (LIVE) JAY-Z (RCA)	32	52
15	21	RAD BOYS (THEME FROM "COPIES") JAY-Z (RCA)	31	53
16	21	NOTHING BUT A "G" THING JAY-Z (RCA)	30	54
17	21	ANGEL JAY-Z (RCA)	29	55
18	21	DEKATED JAY-Z (RCA)	28	56
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25	21	ONE DAY JAY-Z (RCA)	21	63
26	21	WHO IS JAY-Z (RCA)	20	64
27	21	DAZZY DOTS JAY-Z (RCA)	19	65
28	21	SLEEPING SATELLITE JAY-Z (RCA)	18	66
29	21	IN THESE ARMS JAY-Z (RCA)	17	67
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47	21	WHO IS JAY-Z (RCA)	0	85
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6	17	I'M SO INTO YOU JAY-Z (RCA)	40	49
7	20	DON'T WALK AWAY JAY-Z (RCA)	38	46
8	20	WHOOHOO! (THERE IT IS) JAY-Z (RCA)	38	46
9	21	LOVE IS JAY-Z (RCA)	37	47
10	21	THREE PRINCES JAY-Z (RCA)	36	48
11	21	COME UNDONE JAY-Z (RCA)	35	49
12	18	LET ME NEVER GET OVER YOU JAY-Z (RCA)	34	50
13	21	MOVE AND MOVE JAY-Z (RCA)	33	51
14	21	HAVE I TOLD YOU LATELY (LIVE) JAY-Z (RCA)	32	52
15	21	RAD BOYS (THEME FROM "COPIES") JAY-Z (RCA)	31	53
16	21	NOTHING BUT A "G" THING JAY-Z (RCA)	30	54
17	21	ANGEL JAY-Z (RCA)	29	55
18	21	DEKATED JAY-Z (RCA)	28	56
19	21	CANT HELP FALLING IN LOVE JAY-Z (RCA)	27	57
20	21	REGET JAY-Z (RCA)	26	58
21	21	MANHATTAN JAY-Z (RCA)	25	59
22	21	CONNECTED JAY-Z (RCA)	24	60
23	21	CANT GET ENOUGH OF YOUR LOVE JAY-Z (RCA)	23	

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette only. * denotes catalog number is for cassette mini-single; regular cassette single unavailable. (C) Cassette single availability. (CD) CD single availability. (MC) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (C) CD maxi-single availability. © 1993, Billboard/BPI Communications.

1000 SINGLES SPOTLIGHT

by Kevin McCabe

THIS WEEK'S CHART REFLECTS changes on the Hot 100 monitored radio panel. We have removed the stations that are neither top 40/mainstream nor top 40/rhythm-crossover. What remains are 101 monitored stations, of which 67 are mainstream and 34 are rhythm, and 78 small-market playlist reporters. Previously, we had a handful of album-rock, modern-rock, and "hot AC" stations still reporting to the Hot 100. We are developing a new chart to recognize an adult-oriented format that is rapidly growing in major markets. It is current-intensive and competes demographically with mainstream top 40. The chart will debut in Billboard on July 19, replacing the Adult Contemporary chart. Top 40 effectively has split into three subformats, and the adult subformat will take its place alongside top 40/mainstream and top 40/rhythm-crossover. When the new chart is introduced, we plan to add its entire panel of about 50 monitored stations to the Hot 100 radio panel, giving the Hot 100 a broader base of top 40 airplay. The remainder of the current adult contemporary panel consists of gold-based stations that are not useful reporters to a current-based chart.

"THAT'S THE WAY LOVE GOES" by Janet Jackson (Virgin) holds at No. 1 for a fifth week, still on top in sales and airplay. Its lead is large but narrowing slightly. "Knockin' Da Boots" by H-Town (Jive) is a close No. 2 in sales but loses its bullet at No. 3. "Weak" by SWR (NAC) is next in line to challenge Jackson's single if his sales and airplay gains continue. It's the second-biggest point gain on the Hot 100. "Show Me Love" by Robin S. (Big Beat/Atlantic) jumps to No. 5. If its sales grow to match its top five airplay, it could be a future No. 1 contender.

THE BIGGEST POINT GAINER on the entire chart, "Whoopi! (There It Is)" by Tag Team (Life/Bellmark), scores the Power Pick/Sales for a second week. It jumps 22-12 on the Top Singles Sales chart, with sales accounting for 70% of its overall points. On the airplay side, it's No. 1 at WJLT/Warrenton and WPGC/Washington, D.C. Among the other biggest gains: Taylor Dayne's cover of "Can't Get Enough Of Your Love" (Arista), already top 20 in airplay at WKBS Boston, Star 94 Atlanta, and B94 Pittsburgh; and "Girl I've Been Hurt" by Snow (EastWest, up nine places to No. 24 with top five airplay at top 40/rhythm-crossover stations Jammin' 94.5 (WZOZ) Boston No. 2) and WKKX Providence, R.I. (No. 3).

ARTISTS MAKING THEIR HOT 100 bows this week include rock quartet Soul Asylum, entering the chart at No. 87 with "Runaway Train" (Columbia). "Train" is top 10 in airplay in the group's hometown of Minneapolis at KDWB. Brian McKnight from Buffalo, N.Y., coming off a top five duet, "Love Is," now makes his solo debut with "One Last Cry" (Mercury), at No. 88. "Cry" is breaking out of KMEL San Francisco (No. 4) and Q102 Philadelphia (No. 6). Soledad Patterson the Proclaimers enters at No. 90 with "I'm Gonna Be (505 Miles)" (Chrysalis/EMI Records Group from the movie "Benny & Joon." It's already No. 4 in airplay at Z100 New York. Country superstar Clint Black makes his Hot 100 debut, paired with Wynonna on "A Bad Goodbye" (RCA). It debuts at No. 94 entirely from single sales.

BUBBLING UNDER HOT 100 SINGLES

LAST WEEK	TITLE	ARTIST	DISTRIBUTING LABEL	LAST WEEK	TITLE	ARTIST	DISTRIBUTING LABEL
1	1	PINK CLOUTIER'S BACK SEAT	WARRIOR	11	5	DREAMS (LIVE)	NEW WAVE/UNDER (BROCK)
2	2	COLONEL BOB DYLAN	WARRIOR	12	6	WALKING ON THE SUN	WARRIOR
3	3	OUR DREAMS	WARRIOR	13	7	DISCIPLE	DISCIPLE (A PLEASANT/ALBUM)
4	4	AMT	WARRIOR	14	8	BAFF ME	WARRIOR
5	5	HUNTS FOR THE BLVD.	WARRIOR	15	9	TRUTHFUL	WARRIOR
6	6	DO I WANT ME THO'	WARRIOR	16	10	IT'S ALRIGHT	WARRIOR
7	7	TELL ME YOUR STORIES	WARRIOR	17	11	WALKING ON THE SUN	WARRIOR
8	8	SHOULD BE BEING A COWBOY	WARRIOR	18	12	UNTIL YOU SUFFER SOME	WARRIOR
9	9	JUST TO BE CLOSE TO YOU	WARRIOR	19	13	TELL ME WHY	WARRIOR
10	10	GIRL IN THE NIGHT	WARRIOR	20	14	DISCIPLE	DISCIPLE (A PLEASANT/ALBUM)
11	11	FALLING IN LOVE	WARRIOR	21	15	GOTTA KNOW (YOUR NAME)	WARRIOR
12	12	ALMOST UNUSUAL	WARRIOR	22	16	GO AWAY	WARRIOR
13	13	DO YOU WANT ME THO'	WARRIOR	23	17	UNTIL YOU SUFFER SOME	WARRIOR
14	14	SHOULD BE BEING A COWBOY	WARRIOR	24	18	TELL ME WHY	WARRIOR

Bubbling under lists the top 25 singles under No. 100 which have not yet charted.

ADAMS, RUSSELL SET SHARE SUMMER SPOTLIGHT (Continued from page 1)

according to various radio programmers. "Soul Talkin'" Russell's EMI Records debut and sixth album, is due June 15. "Evolution," Adams' follow-up to her platinum 1990 debut, "Circle Of One," will be released Aug. 3 on Fontana/Mercury Records. Coincidentally, in March, Adams and Russell performed "Get Here" together for the first time in a small L.A. The song was written and originally recorded by Russell in 1988. Three years later, Adams scored her first hit with her version of the same tune.

Adams and Russell are both MD Steve Williams enthusiastically welcome the releases. "Both artists really work well on a variety of formats and have put out truly great albums," he says.

Mercury is optimistic that such praise will help expose Adams to a broader audience. "It'll have a strong impact on the board and all formats," says Mercury director of marketing Dan Savage.

THE SEEDS OF LOVE

Much of Adams' initial following came from her association with Tears For Fears. Savage adds: She was discovered by the group's producers, turned on its "The Seeds Of Love" album and tour. A March 5, 1991, appearance on Oprah Winfrey's show helped push "Circle Of One" up to place No. 20 on The Billboard 500 (Billboard, March 30, 1991).

"It's important at this point to solidify her base in the urban music community, and we'll be doing that through press, live appearances, and by hitting urban radio heavily," Savage says. "At the same time, we want to get her into the white market as well as before—AC, NAC, and CHR."

Adams, a resident of Kansas City, Kan., says, "This album is a lot more personal than the past, but it was missing from the first album. There were a lot of statements being made and it showed off my abilities, but it didn't hit that sensual core. I wanted this to be in your face. I wanted it to speak directly to the people and help them with a mood."

"The rest of the people take care of the rest of the world," continues Adams. "Afterward, though, you need some music that deals with it. It's not the time to put on rap music. It's not the

time for 'You Can't Touch This.' It's the time for romance. That's what's missing in a lot of music today."

The first single, "I Just Want To Hear Your Voice," written by Jud Friedman and Allan Rich, goes to radio July 26. Adams is embarking on a three-to-four-week promotional tour in Europe this month before making promotional visits to key radio stations in the U.S.

The 12 cuts on the Stewart Levine-produced album, six are penned by Adams and two are covers: Billy Joel's "New York State Of Mind" and James Taylor's "Don't Let Me Be Misunderstood," which features Dave Sanborn.

"I think people will be very surprised at this album," says Levine. "This time she's had to prepare, and she developed her songwriting in a great way. Her own songs really shine through."

Adams' manager, Scott Bankston of Galin Morey Associates, believes her "Circle Of One" album barely scratched the surface of the singer's potential audience. He's optimistic that Adams can tap into the urban market that wasn't really exploited on her debut.

Since "Evolution" has an intimate feel, Adams says she plan to live Adams do a combination of smaller, more intimate venues and eventually do a stint as a support act for a major artist.

RUSSELL SETS INTIMATE

Russell's self-produced "Soul Talkin'" is equally as intimate. She too will be doing a tour of "intimate small venues as kind of a showcase in some key cities, such as the Bottom Line in New York, and then do a full-scale tour this summer," says Russell's manager, Dennis Turner of Turner Management Group.

"No Time For Love," the first single from "Soul Talkin'," is nearly 10 years ago and was written by Herb Alpert in 1986. The new version shipped to radio May 28 and, according to Turner, is getting great initial response at adult, alternative, AC, and even jazz outlets such as contemporary jazz WQCD and adult alternative WNTA Chicago.

Despite the harsh words, "Soul Talkin'" should be a well-sounding record and it should be a big success," says WNTA PD Lee Hansen. "This could be the album that takes

[Russell] the rest of the way." WNTA APD/Michael Fischer also sees "Evolution" and "Soul Talkin'" as hit albums. "There's a lot to choose from on Oleta's," it's a solid record compared to the first one and I think AC and NAC will embrace it right away."

While Turner is pleased with the initial response "No Time For Love" is getting at AC outlets, he says she's aiming for acceptance at urban and top 40 stations.

EMI Records Group director of marketing Gary Beech says the label is targeting adult audiences and has Russell on the "The Arsenio Hall Show" June 21, with future dates on "Good Morning America" and "Live With Regis & Kathie Lee" scheduled. "We're going to do as much TV out of the box as we can."

Adams' and Russell's previous efforts had seen tremendous acceptance at several formats.

Russell hit big with "Piano In The Dark," from the 1988 AC&M release "Get Here." The track peaked at No. 3 on Billboard's Hot Adult Contemporary chart, and at No. 6 on the Top Singles chart, and at No. 8 on the Hot R&B Singles chart. It also earned Russell three Grammy nominations in 1988. Russell has a No. 30 Hot 100 hit and a No. 15 Hot R&B Single hit in 1979 with "So Good, So Right." Adams' version of Russell's "Get Here" peaked at No. 6 on the Hot AC chart and No. 5 on the Hot 100 in March 1991, while "Circle Of One" reached No. 11 on the Top R&B Albums chart and No. 20 on the Billboard 200. Russell also has a No. 1 hit and also earned Adams a 1992 Grammy nomination.

Russell's music also has been recognized by several acclaimed artists including Donna Summer, Chaka Khan, and Luther Vandross.

STYLES SHINE THROUGH

On "Soul Talkin'," Russell took on the additional challenge of producing the album. In the past she has co-produced her work. The Brooklyn, N.Y.-born singer says by producing herself, she was able to let her various styles shine through.

"I usually have all these different elements, but sometimes they would get lost in the translation," she says. "This time it came out the way I heard it in my head and I really like the way it came out."

Russell wrote all of the songs on "Soul Talkin'," with the exception of the Bill Cantos-penned "Who Are You."

The new material already is garnering rave from radio programmers. Says WQCD's Williams, "From what I've heard of it, I think her fans will be inspired—it's just that kind of record."

BMG INTERNATIONAL (Continued from page 15)

James Glicker, BMG's VP of international marketing, classics, made an impassioned plea for international operations, especially in Europe, to help them catch up to equivalent levels in the U.S.

Francis Retail, managing director of BMG Italy dressed up as the Pope to promote his songwriting-artist duo Carbone, whose self-titled album had moved 800,000 units, with further potential development in Germany and Spain.

PRS HUNG OUT TO DRY AT MEETING (Continued from page 6)

cism. Songwriter member Mick Leesson commented, "PROMS would have happened in any unlikely organization. If the conditions are still going to be that haphazard, again, consistent complaints were that PRS has failed to adapt to the modern music business, and that ordinary members are not informed of internal developments.

In the wake of PROMS and its fall-out, and with a new breed of publishers on the Coast, Adams appear to be changing. Pete Waterman, songwriter and council member, said there had been a "complete change" in the 16 months since I joined."

Yet others, such as songwriter Christie Massey, felt the changes didn't go far enough. "Looking at the Council all I see is a load of older white males, no women, no black people, and no one under 40."

In his first public appearance

since becoming new CEO, Ted McLean kept a low profile, saying one of his first priorities was to improve morale. On the subject of computers, McLean said PRS would build step by step a series of small "discrete units."

BMG Music Publishing managing director said that "the PROMS project had created an opportunity which we must now seize. We must never fall into that trap again."

Despite the harsh words and severe criticism of both council and management, the meeting was inconclusive. Many members felt that their concerns had not been answered, the forum had served no other purpose than to let off steam.

Publisher Tim Hollier of Copyright Music International repeated, as asked for the resignation of the Council as a point of honor. Nominations for Council elections closes Tuesday (8).

Monitor

MAY 24—MAY 30, 1993

TOP 40 AIRPLAY



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 67 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BP Communications, Inc.

TOP 40/MAINSTREAM

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***				
1	1	3	THAT'S THE WAY LOVE GOES	JANET JACKSON
2	11	2	LOOKING THROUGH PATIENT EYES	PM DAWN
3	6	6	COME UNDONE	DURAN DURAN
4	2	18	20 PRINCIPLES (PNC)	SPIN DOCTORS
5	8	5	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED")	ROD STEWART
6	18	10	LOVE IS (FROM "BEVERLY HILLS, 90210")	VANESSA WILLIAMS & BRIAN MONKHEIT
7	11	11	FREA ME	NEA-ELESTRIA
8	11	6	I'LL NEVER GET OVER YOU (GETTING OVER ME)	EXPLODE
9	2	6	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE
10	10	17	DON'T WALK AWAY	JADE
11	8	8	CONNECTED	STEREO MC'S
12	2	10	I'M SO INTO YOU	SNV
13	9	10	IT'S EPIC	MICHAEL JACKSON
14	30	6	REGRET	QUEST WARRIOR BROS.
15	10	6	WANNAGIRL	JEREMY JORDAN
16	10	6	SLEEPING SATELLITE	TASMIN ARCHER
17	19	6	IN THESE ARMS	JAMROD MERCURY
18	12	12	NOTHING MY LOVE CAN'T FIX	JOEY LAWRENCE
19	20	8	UNWIK ON THE EDGE	AEROSMITH
*** AIRPOWER ***				
20	26	1	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DRYME
21	12	2	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN
22	19	12	I HAVE NOTHING (FROM "THE BODYGUARD")	WHITNEY HOUSTON
23	31	2	WEAK	SNV
24	13	16	THE RIGHT KIND OF LOVE	JEREMY JORDAN
25	19	16	THAT'S WHAT LOVE CAN DO	BOY KRAZY
26	20	3	WHAT'S UP INTERSCOPE	4 NON BLONDES
27	27	3	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT
28	38	2	CAN'T HELP FALLING IN LOVE	UB40
29	25	12	ANGEL	JON SECADIA
30	24	10	IF I EVER LOSE MY FAITH IN YOU	STING
31	37	2	BY THE TIME THIS NIGHT IS OVER	KENNY G WITH PLEASO BRYSON
32	40	2	SHOW ME LOVE	ROBIN S.
33	28	10	LOVE DON'T LOVE YOU	EN VOUE
34	22	18	ORDINARY WORLD	DURAN DURAN
35	30	20	MIL WENDAL	ARISTED DEVELOPMENT
36	33	4	I'M GONNA GET YOU COLUMBIA	BIZARRE INC. FEATURING ANGE BROWN
37	NEW	1	GIRL, I'VE BEEN HURT	SNOW
38	NEW	1	GOOD TIMES WITH BAD BOYS	BOY KRAZY
39	31	14	INFORMER	SNV
40	36	25	7 PROBLEMS	PRINCE AND THE NEW POWER GENERATION

TOP 40/RHYTHM-CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***				
1	1	3	THAT'S THE WAY LOVE GOES	JANET JACKSON
2	2	10	WEAK	SNV
3	3	2	KNOCKIN' DA BOOTS	MC TOWN
4	9	20	FREA ME	NEA-ELESTRIA
5	6	11	I'M SO INTO YOU	SNV
6	2	6	SHOW ME LOVE	ROBIN S.
7	6	25	DON'T WALK AWAY	JADE
8	9	19	NUTHIN' BUT A "Q" THANG	DR. DRE
9	10	10	COMFORTER	SAN
10	18	18	GITTY	PAPERBOY
11	14	8	GIRL, I'VE BEEN HURT	SNOW
12	10	18	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT
13	12	24	LOOKING THROUGH PATIENT EYES	PM DAWN
14	12	19	HIP HOP HOGGARD	NAUGHTY BY NATURE
15	19	6	GIRL, I'VE BEEN HURT	DR. DRE
16	20	2	LOVE NO LIMIT	MARY J. BLIGE
17	10	6	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT
18	17	17	LOVE IS (FROM "BEVERLY HILLS, 90210")	VANESSA WILLIAMS & BRIAN MONKHEIT
*** AIRPOWER ***				
19	21	1	DAZZLE DUKS	DUCIE
20	19	10	IT WAS A GOOD DAY	JOE CLARK
21	24	18	INFORMER	SNV
22	22	11	I HAVE NOTHING (FROM "THE BODYGUARD")	WHITNEY HOUSTON
23	35	2	WHOMP! (THERE IT IS)	TAG TEAM
24	28	3	WANNAGIRL	JEREMY JORDAN
25	NEW	1	IF I HAD NO LOOT	TONY TOTTI TONY
26	NEW	1	WHERE ARE YOU NOW	JANET JACKSON
27	12	9	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE
28	27	6	GIRL, I'VE BEEN HURT	SNV
29	NEW	1	LATELY	JODECI
30	24	10	TOUCH MY LIGHT	BIG MONTE
31	18	9	TYPICAL REASONS	PRICE MARIE DUE & SOUL CONVENTION
32	RE-ENTRY	1	I'M GONNA GET YOU COLUMBIA	LIARIE INC. FEATURING ANGE BROWN
33	24	21	I'M EVERY WOMAN (FROM "THE BODYGUARD")	WHITNEY HOUSTON
34	RE-ENTRY	1	CITY NO MORE	NEA-ELESTRIA
35	33	6	GIVE HIM A LOVE HE CAN FEEL	TEWE WILLIAMS
36	NEW	1	SLAM	ORFAX
37	37	2	BABY I'M YOURS	SNV
38	RE-ENTRY	1	CONNECTED	STEREO MC'S
39	29	12	LOVE DON'T LOVE YOU	EN VOUE
40	24	12	SO ALONE	MEN AT LARGE

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airplay awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the one being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

PEACE TOGETHER BENEFIT COMES AFTER GABRIEL BOWS OUT

(Continued from page 12)

sales; and a successful scramble by Hamilton and McCormie to raise \$85,000 pounds (\$85,000 in a single day) to proceed with the show. On May 27, however, Gabriel pulled out. "I am a great supporter of the spirit behind Peace Together," says Gabriel in a statement. However, "my original intent was to contribute rather than be the driving force behind what I believed would be an Irish-led festival."

Unfortunately, the eventual lineup, ticket sales, and the reluctance of other peace movements to support the show seem to indicate that this is neither the right time nor the right

way to stage such an event. I am extremely concerned that there may be a feeling of resentment amongst the people of Belfast, who live daily with the problems of the conflict, and who were faced with an English artist heinously a show to highlight the issue of peace in Ireland."

McCormie says that "in Britain and within the music industry, the majority of the work has been making people feel comfortable with the concept [of Peace Together], that we have no political motivation behind us, because whenever you mention Northern Ireland it brings together all sorts of sectarian."

That has been particularly true in recent months as the efforts of Peace Together were overshadowed by dramatic events which frayed the nerves and patience of people in Britain, Ireland, and Northern Ireland. On March 21, an IRA bomb in Warrington, near Liverpool, killed two young boys, ages 3 and 12. On April 24, a massive IRA bombing of London's financial district caused one death and an estimated \$1 billion in damage. The Warrington bombing sparked mass peace rallies by the Irish in Dublin.

McCormie and Hamilton stress Peace Together was not conceived as

a reaction to any specific incident or outrage. "This initiative," says McCormie, "was born out of decades of disasters."

Despite the setback over the Belfast show, which they hope to re-stage this fall, Peace Together is pressing forward with its plans for the Dublin concert and the London benefit, which will coincide with the release of the "Peace Together" album.

The June 5 benefit at the Point Depot in Dublin was to feature O'Connor co-headlining with New Order, Liam O'Maolain of Hothouse Flowers, Something Happens, The Stunners, Andy White, and Engine Alley.

The Island release will feature cover versions of relevant songs by artists including O'Connor, White, Blur, Pop Will Eat Itself, Billy Bragg, Carter USM, the Young Disciples, O'Maolain and Roll Harris, and My Bloody Valentine. "It's something that's been on our doorstep for a long time and a subject we've all grown up with," says Nick Angel, A&R director at Island Records in London, who has coordinated the "Peace Together" album. However, Angel adds, "Any charity record has to stand up as a good record. People won't buy causes; they'll buy music they like."



Strike A Pose. Recording artist David Byrne, center, poses around with Luskas Bog/Warner Bros. band Zig Marley before the group's performance at The Grand in New York. Zig Marley recently spent a month touring with 10,000 Maniacs and headlining concerts in Los Angeles.

REGGAE'S HISTORIC HOT 100 RIDE

(Continued from page 1)

"Wonderful World, Beautiful People" (both in 1969), as well as Eric Clapton's chart-topping 1974 cover of Bob Marley & the Wailers' "I Shot the Sheriff," and subsequent high points like UB40's No. 1 with "Red Red Wine" (1984) and Ziggy Marley's top 40 "Tomorrow People" (1988).

"Every time I go out there with a reggae record, I feel like I'm taking out a mortgage on my credibility with some of these programmers," says Michael Pien, senior VP of promotion at Virgin, who has been working reggae records at radio since his salad days at I.R.S. Records. "What's finally happening is that radio in a lot of the major markets is becoming more street. And the street has been slowly fracturing in reggae and dancehall influences mutually over the past five years. It's becoming an increasingly powerful sound, especially in hip-hop."

It appears that the toughest obstacle for reggae is getting air time. "Once you get a record as strong as 'Informer' played, the listeners usually take it from there," says Kevin Carroll, VP of promotion at Virgin.

Radio programmers who have taken a chance on these records agree. Frank Walsh, program director at WPOW-FM (Power 96) Miami, says tracks like "Girl, I've Been Hurt" and "Can't Help Falling In Love" light up the phones almost immediately after airplay. He goes on to observe these singles primarily are attracting females ages 15 to 25.

"In the past year, we have had up to five or six reggae records in rotation at one time," he says. "And the women in our audience are energetically supporting them. It's hard to explain why, except that [reggae] has clearly had an interesting creative impact on pop/R&B bands, which have always had a strong female appeal, as well as rap."

STRONG FEMALE FOLLOWING

From his perspective, Pien says reggae has always had a stronger young female following, recalling the mid '80s run of the ska and dancehall bands like the English Beat. "You'd go to one of their shows and

the audience was heavily dominated by women. Who knows why, maybe it's the danceability of the music." Although each promoter has a somewhat different method of breaking reggae singles at pop, most agree that entry via dance-music shows is an all-important first door to open. "If a record is testing well during an evening or weekend mix show, it opens a dialog going on during the day," says Sam Hernandez, VP of promotion at Quality.

On the sales front, once again, it is the core, long-term support of mom-and-pop-level stores that has kept reggae alive during the lean years. Nick Ashfield, manager of Sounds in Hartford, Conn., says, "With everyone competing for a window display or prominent placement in Tower or whatever, a lot of the labels and distributors know they can count on smaller shops like mine to come to the table. We've always treated reggae as a legitimate, solid form of music." Connie McNeill, manager of Disc'n' at Detroit, agrees. "[Labels] know that we'll put some extra muscle behind a reggae or dancehall record. We've used to investing in the underdog."

RADIO CLIMATE CHANGING

With the exception of S.W., major-label executives admit the taller task will be in maintaining radio interest in these acts. "There are no guarantees when it comes to working a reggae set," Pien says. "After having a hit with 'The Way You Do The Things You Do' by UB40, you'd think the path was paved for the next single, but it wasn't. I don't necessarily see it as being any different this time—even though I do think the climate at radio is starting to change."

Virgin's Pien will follow "Can't Help Falling In Love" with a new UB40 album in July, "Promises & Lies." In the case of Inner Circle, having a connection with a successful television program has been a tremendous help. Andrea Gans, VP of Atlantic, notes that the level of familiarity is a nice boost. "We'll need to make sure that 'Sweet' [the next Inner Circle single] is a hit in order to prove that all of this wasn't a fluke

Trans World Spins Flat Sales In 1st Quarter Retailer Cites Good Weather, Weak Product As Factors

■ BY DON JEFFREY

NEW YORK—Good weather and weak albums were the two reasons retailer Trans World Music Corp. gave for flat same-store sales in the first quarter. Net revenues rose 12.7% to \$103.2 million, but the increase was all from new stores.

Jeffrey Jones, CFO, says sales for units open at least a year were up in February and March over those months in 1992 but that better-than-normal April weather kept customers out of stores and caused overall comp sales to be flat May 1.

Music sales in particular were "down a few percentage points," Jones adds. Product mix also have been part of the problem: "There was a certain amount of weakness in the hits," he says.

The Albany, N.Y.-based retailer

opened 62 stores in the 12 months that ended May 1, and that growth accounted for the first-quarter rise in overall revenues. The company operates a total of 657 units. In first-quarter '93, seven outlets were opened and six were shuttered. Jones says 60-70 new units are expected to open this fiscal year, of which about 20 will be relocations. Trans World is privately selling \$50 million worth of debt securities with a 6.9% interest rate to finance store expansion.

For the first quarter, the bright spot was the Saturday Morning cartoon chain of sell-through video outlets, which bring in more than 8% of total revenues. Comps were in "double digits," says Jones. Kid vid drove sales, he says, in part because of a national TV campaign by The Walt Disney Co. store promotions on seven featured Disney titles, the "Barney" phenomenon, and the hit

animated film "Pinocchio." Trans World reported net loss of \$327,000 for the quarter, compared with a profit of \$459,000 in the same period last year. Jones says, "The flat comps make it almost impossible to leverage the fixed expenses." These costs include salaries, leases, and utilities.

The company is continuing its test of leased video departments in mass-merchandising chains. It has six in-store units at K Mart and 36 at Montgomery Ward. There also are two at Tandy's Inc. It also has video rental outlets called Movie Plus.

The retailer operates music stores under the names Record Town, Tape World, and Coconut. It also has video rental outlets called Movie Plus.

Trans World's shares closed at \$16.75 each in over-the-counter trading at press time, nearly 30% below their 52-week high of \$23.75.

or novelty."

While the majors are playing the wars of young turks, consumers may be looking for the same old positions of reggae legend Bob Marley. His posthumous 1984 Island anthology of Wailers classics, "Legend," logs its fourth consecutive week at Billboard's top sales position. Albuca chart, beating out such mainstream staples as Eric Clapton and Pink Floyd.

Actually, there is a sales surge for the album every year around this time," says Trish Farrell, direc-

tor at Mango/Island. "There's something about warm weather that brings people back to Marley. Maybe that's associate music with the beach mentality of vacations and lying on the beach."

Speaking of the summer, the growing mainstream interest in reggae is leading to a flood of new island-influenced releases. Among them is "Claws Of The Cat," by Tiger, on Chao/Columbia. Virgin will bow the debut of Shaggy, whose first single, "Oh Carolina," topped pop charts through Eu-

rope recently. Meanwhile, dance music icon David Morales' first Mercury album, "The Program," has a heavy dancehall undercurrent, starting with the ragga-flavored single "Gimme Lav." Mercury also is preparing for the release of controversial toaster Buju Banton.

"Now that it's becoming a full-fledged trend, get ready for the hit," says Pien. "Fortunately, it's mostly fun music that takes you to the states in place of a plane. I guess we could all use a little of that."

TRADE GROUPS PETITION GOVERNMENT TO PUNISH PIRATES

(Continued from page 6)

dards of protection.

Some, notably Cyprus, have caved in to pressure from pirate companies and do not employ criminal penalties for infringement, according to IIPA.

The alliance also is concerned that Congress may allow USTR's authority over the GSP program to expire this summer, and is pushing for Congressional renewal of the program, which expires July 4. Currently there is a bill in the House which would extend the program until Sept. 30, 1994.

In addition to the RIAA, IIPA members include the National Music Publishers Assn., the Motion Picture

Assn. of America, and the American Film Marketing Assn.

In the other trade news, Kantor announced May 28 that the U.S. is targeting Brazil for its shoddy copyright and patent laws, and warned that the USTR may employ trade retaliation under the U.S. Trade Act of 1974 if the South American country doesn't change its ways.

USTR named Brazil as a "priority foreign country" on April 30, meaning USTR agreed with complaints by U.S. companies of inadequate copyright protection and market barriers.

Kantor also said the USTR will

continue to monitor progress in Thailand and India, also named as priority countries for major anti-piracy activities, and said again in the May 28 announcement that the U.S. would take "appropriate action" if pledges of increased protection and enforcement for U.S. goods are not forthcoming.

Three Found Guilty In Bogus-Tape Case

WASHINGTON, D.C.—Three persons have been found guilty in the first criminal action against counterfeit-cassette manufacturing operation in Puerto Rico. Representatives of the Recording Industry Assn. of America also are seeking \$3 million in civil penalties.

At the trial, the three defendants from the Perez Printing Co. in Levittown, Puerto Rico, pleaded guilty to seven counts of counterfeit trademark.

The counterfeit cassette-manufacturing and distribution facility had the capacity to produce 1.8 million cassettes a month, and had generated more than \$16 million in displaced sales, according to the RIAA.

Ninety percent of the counterfeit cassettes contained Latin music product.

The three defendants were required to pay \$5,000 in fines and forfeit all equipment used at the facility. Injunctive orders also are being sought to avoid further infringement.

Court Ruling On Judas Priest Upheld

LOS ANGELES—The Nevada Supreme Court ruled May 31 that

subliminal messages in a track on Judas Priest's album "Stained Class" did not lead two Reno youths to shoot themselves in a 1985 suicide pact.

The ruling upheld an August 1992 decision by Washoe District Judge Jerry Whitehead. The judge found that while subliminal messages to "do it" did exist in Judas Priest's song "Better By You, Better Than Me," they were not "intentionally formed," and that the plaintiffs failed to prove that the messages spurred Raymond Belknap and James Van Lanen to shoot themselves. Dec. 23, 1985 (Billboard,

Sept. 8, 1990).

Belknap died from a single shotgun wound to the head; Vanes survived, although he was permanently disabled, and died in 1986 of complications from his injuries and a reaction to prescription drugs. The families of the young men sued the heavy-metal group and its label CBS Records (now Sony Music), claiming they were liable for the shootings.

In upholding Whitehead's finding of negligence, Court said the lower court's "finding of lack of proximate cause was not clearly erroneous," even with the judge's disavowance of a product liability argument in the 1990 trial.

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-LAWANDA PAGE

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MANAGEMENT:



WORLD OF WONDER



THE WEEK	LAST WEEK	WKS ON CHART	ARTIST	ALBUM	PEAK POSITION
			HIGHEST/LOWEST CHARTING ALBUMS SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES		TITLE
110	100	93	WRECKX...EFFECT • MCA 10556 (10/9/82)	HARD OR SMOOTH	9
113	113	113	TOBY KEITH (MONDO GUY 8442) (10/9/82) 93	TOBY KEITH	111
(112)	109	109	171 ORIGINAL LONDON CAST • PHANTOM OF THE OPERA HIGHLIGHTS	46	
113	103	85	SAMMY KERSHAW WEAVER 14332 (10/9/82) 95	HAUNTED HEART	57
114	105	109	CHRISTOPHER WILLIAMS UPTOWN 0755684 (9/81/82) 98	CHANGES	63
115	93	92	STEREO MC'S GEE STREETSLAND 1406 (10/9/82) 93	CONNECTED	63
(116)	134	148	ENIGMA • CHRONOS 83224/MYRDN (9/81/82) 93	MCMAIC 4.1	9
117	101	90	CHARISMA BUCKS 19430 (10/9/82) 98	ROPPIN' THE WIND	1
118	106	116	BUS TRAVELER ARND 40890 (10/9/82) 98	SAVE HIS SKIN	72
119	83	—	WINGER ATLANTIC 85822 (10/9/82) 98	PULL	83
120	90	75	BELLY SHIRREPRESS 45124/TAMERSON 803 (7/81/82) 91	STAR	59
121	109	131	TANTA TUCKER • LIBERTY 98987 (10/9/82) 95	CAN'T RUN FROM YOURSELF	51
122	117	112	PETER GABRIEL • GEPFEN 24673 (10/9/82) 95	US	2
(123)	132	110	ELTON JOHN • MCA 10524 (9/82) 95	THE ONE	8
124	122	136	802 • ISLAND 10324/7P (10/9/82) 95	ACHTUNG BABE	1
125	112	95	VAN HALEN • WARNER BROS. 45108 (10/9/82) 96	LIVE: RIGHT HERE, RIGHT NOW	5
126	108	98	NEIL YOUNG • REPRISE 83057/WARNER BROS. (10/9/82) 98	HARVEST MOON	51
127	80	61	SOUNDTRACK UPTOWN 10764/MCA 106 (9/82) 95	WHO'S THE MAN?	3
128	124	134	RONNIE HARRIS • MCA 10707 (9/82) 95	THE BEST OF MARRION	41
129	123	122	HOUSE OF PAIN • TONYNY 801 1055 (10/9/82) 98	HOUSE OF PAIN	14
130	131	138	GIARDINO • CAPITOL 80322 (10/9/82) 95	THE HOUSE OF PAIN	13
131	133	148	THE JERKY BOYS SWEET 44890 (10/9/82) 98	THE JERKY BOYS	131
(132)	171	184	RADIOHEAD CAPITO 83300 (10/9/82) 95	PABLO HONEY	132
133	175	141	SOUNDTRACK • EPIC SOUNDTRACK 52476/MCA (10/9/82) 95	SINGLES 6	
134	114	102	BLOODS & CRIPS SHIRREPRESS 1061/SPECIALTY (9/82) 98	BANGIN' ON WAX	86
136	143	133	PAUL McCARTNEY • CAPITOL 80322 (10/9/82) 95	OFF THE GRID	17
(135)	152	—	DAD CROSBY ATLANTIC 80384 (10/9/82) 98	THOUSAND ROADS	
137	145	130	BONNIE RAITT • CAPITOL 80321 (10/9/82) 95	LUCK OF THE DRAW	2
138	128	115	BOBBY BROWN • MCA 10437 (10/9/82) 98	BOBBY	2
(139)	168	—	THE PROCLAIMERS CHRYSLER 51266/803 (9/82) 93	SUNSHINE ON LEATH	125
140	142	147	AC/DC • EASTWEST 92215/AD (10/9/82) 98	LIVE	15
141	135	125	DIRE STRAITS WARNER BROS. 45328 (10/9/82) 98	ON THE NIGHT	116
142	148	154	RESTLESS HEART MCA 60609 (10/9/82) 98	BIG IRON HORNS	116
143	141	126	T.G. SLYN MCA 66272 (9/82) 98	GREATEST HITS: SONGS FROM AN AGING SEX BOY	126
144	128	124	PAM TULLY • A&M 13499 (9/82) 98	HOMEWARD LOOKING ANGEL	82
146	136	111	K.D. LANGE • SIRE 26206/WARNER BROS. (10/9/82) 98	INDIGUE	18
148	139	137	SOUNDTRACK MORGAN CREW 22025 (10/9/82) 98	THE LAST OF THE MICHIGANS	42
149	119	132	TERENCE TRANT D'ARY COLUMBIA 53416 (10/9/82) 98	SYMPHONY OR MAD	119
(148)	160	130	MADONNA • MCA/CAPITOL 45031/MARBLE (10/9/82) 98	EROTICA	2
150	127	129	JOHN DRAKE SIRE 2485/WARNER BROS. (10/9/82) 98	BEVERLY HILLS, 90210	35
150	144	128	JOHN ANDERSON • A&M 13209 (9/82) 93	SEMIWIDE WIND	50
151	118	119	BIG HEAD TODD & THE MONSTERS CAPITOL 83952/SWEETWATER (10/9/82) 98	SISTER SWEETLY	118
152	153	152	CELINE DION • EPIC 54743 (10/9/82) 98	CELINE DION	34
153	121	115	JOE DEFINE • EPIC 54558 (9/82) 98	HONKY TONK ATTITUDE	83
154	140	136	T.C. LANE • EPIC 53026/ARISTA (10/9/82) 98	000000HHH...ON THE T.C. PL	14
155	147	110	CHARCERLTON • COLUMBIA 8177 (10/9/82) 98	TIME LOVE AND TENDERNESS	10

[illegible]

TOP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

VIACOM, AT&T TO TEST INTERACTIVE CABLE SYSTEM (Continued from page 5)

scribers in different homes will be developed. Viacom executives said at the press conference that games based on TV programming likely will be part of the test, but they declined to be specific about the kinds of games. MTV has created a prototype video game for cartridge and CROM based on the "Clownhouse Or Lose" marketing campaign during the presidential campaign last year.

SYSTEM PROVISIONS

AT&T will provide the server (the larger computer that stores the library of digital data that includes movies, music, and games), the software that facilitates the transmission of the programming, and the networking systems that bring the programs from the provider to the consumer. One server can feed 1,500 simultaneous subscribers, says Meyers, and thus one "will be sufficient" for the test's initial phase. But the test may be expanded to 4,000 homes.

The data will be transmitted to the homes over fiber-optic and coaxial ca-

ble lines that have been installed by Viacom. The set-top converter, which is a box atop the TV set that will enable subscribers to interact with the programming, will be manufactured by a third party, but the AT&T spokesman says no decision on that vendor has been made. The on-screen guide will be provided by StarSignet, a company of which Viacom owns 23%. Pricing and marketing strategies will be developed jointly by Viacom and AT&T executives, says they have not determined how the services will be priced but indicate that it might be according to length of time a system is in use or to the number of channels subscribers buy. The company will not say how many channels the test involves. They also decline comment on how much they are investing in this venture.

AT&T's Siegel says the Viacom test is far more sophisticated than AT&T's joint venture with Tele-Communications Inc. and US West Inc. to provide pay-per-view movies over cable systems in the Denver area.

Seagram In High Spirits About Time Warner Buy

NEW YORK—The Seagram Co. Ltd.'s plan to buy up to 15% of Time Warner Inc., operator of the world's largest music business, is viewed as the start of a new era for the Canadian distilled-spirits company to diversify into the global entertainment business and the strategic field of multimedia.

The move is different from the strategic investments that U.S. West Inc., Toshiba Corp., and Itouch Corp. made in Time Warner Entertainment L.P., a Time Warner subsidiary that includes its movie, home video, Home Box Office, and cable TV operations. Reports say Montreal-based Seagram rejected proposals to acquire a strategic stake in that partnership, which does not include Time Warner's music and publishing businesses.

Seagram told Time Warner officials late last month it had acquired 5% of the New York-based company's stock, or 21.1 million shares, during the last three months for \$702 million and that it planned to increase its stake to 15%, which would make it the biggest Time Warner shareholder. Although Seagram executives stated they were "friendly investors" and "fully supportive" of management, some analysts believe their investment is unlikely to be passive.

For one thing, analysts say, Seagram's main business—distilled spirits—is a mature industry with little room for growth. For another, they point out that the company has long been involved in the entertainment business. Seagram has owned the MGM studio and has since, Seagram president Edgar Bronfman Jr. has produced movies.

The announcement came just two weeks after Time Warner revealed that its new strategic investor is U.S. West, the Englewood, Colo.-based regional telephone company, which acquired a 25%

stake in Time Warner Entertainment L.P. and plans to work with Time Warner in the development of the electronic fiber-optic superhighway. The move is seen as a move to the home music and video on demand and a variety of other interactive services.

Seagram's move to Seagram Time Warner spokesman said, "We welcome them as shareholders."

DON JEFFREY

Signs Of Time Warner's Interactivity Co. Plans Digital Production Studio

LOS ANGELES—The Time Warner Interactive Group is developing a digital production studio in Burbank, Calif., for multimedia and interactive projects. The new facility will be available to all Time Warner divisions, including the company's interactive cable venture in Orlando, Fla. Although the company has no interest in multimedia is accelerating at the Time Warner matrix of companies. The Time Warner Interactive Group, formerly known as Warner Bros. Entertainment (Burbank, June 5), had been developing, acquiring, and distributing interactive CD-ROM for the consumer market. Its titles include the upcoming "Hell Cab" (Burbank, June 5) and the currently available "The View From Earth," "How Computers Work," and "Desert Storm: The War In The Persian Gulf."

The goal now is to develop "interactive multimedia products and services," according to Time Warner. Specifically, TWIG will develop interactive CD-ROMs for "on-line network" interactive cable venture that Time Warner will launch in Orlando in 1994, although the company declined to provide details on what the venture will do.

TWIG intends to "develop interactive entertainment and information in-house and in conjunction with other Time Warner companies and with outside third parties," according

VSDA Revenues Surpass Its Expenses Switch From Month To Calendar Year Pays Off

■ BY SETH GOLDSTEIN

NEW YORK—On the strength of last year's convention, the Video Software Dealers Assn. is showing some financial muscle.

Earlier this month VSDA reported revenues exceeded expenses by \$751,725 for the 1992 months ended Dec. 31, 1992. VSDA, which changed from a fiscal to a calendar year, says the

THE FUTURE IS NOW AT VSDA BOOTH

(Continued from page 5)

the exhibit to lose some potential participants, including SDO, creator of a studio-backed home entertainment system that prior to CES hadn't shown a working unit.

SDO, by virtue of the publicity surrounding it, likely would be VSDA's hottest attraction. Nintendo, another crowd pleaser, definitely was there; that's Warner's only disappointment to date. "We thought we had them signed up, and they pulled out at the last minute," she says. VSDA executive VP Don Rosenberg believes Nintendo feared it would be seen as endorsing game rentals, something the company has long opposed.

Highlight Communications USA, based in Santa Monica, Calif., hopes to draw retail attention with the first-ever exhibit of VStar, an automated retail merchandising system. VS also had a virtual store display. Highlight's attempt to adapt virtual reality technology to in-store shopping. Marketing VP Scott Burnett thinks consumers will be able to call up a store's floor plan on a video screen at a VStar kiosk and shop the aisles for product before they ven-

ture forth to make their selections, which can be previewed beforehand.

More advanced, and more expensive, models of VSAR will hit 5,000 items that can be fetched by robotic arms, similar to some video dispensing machines (VDMs) that have been tried in recent years. Retailers could use VSAR to stockpile a large square space and range in height from seven feet to 30 feet.

VDMs installed in 100 Super Stores owned by European parent Highlight Communications Ag were the genesis of VStar, which Burnett says will appear at VSDA as a "semi-functional model," very close to the real thing. "Burnett doesn't know the price or whether VSAR—available in modules capable of storing 450 units—will be leased or sold."

Burnett didn't dot the 'i' on the approach" but "it will be affordable," he vows. "The economic profile should play out to the retailers' advantage. Although Burnett says he has not discussed this with anyone, experts to deliver have his first modules in six months.

ers, and partnered with organizations such as the Motion Picture Assn. of America to hold down joint legal expenses, but credits the improvement to a convention "financially better for us than in previous years."

The 1992 show in Las Vegas accounted for nearly \$3.7 million against expenses of \$1.5 million, or 77% of total revenues of just over \$4.8 million. Membership dues brought in \$860,472 and interest another \$138,787. Still in the kitty is \$41,200 of the \$296,400 contributed by VSDA's Home Video Awareness campaign.

Given the reliance on one event, Rosenberg notes, "We're always going to have spikes and valleys. If you have a bad convention, there's nothing you can do afterwards." VSDA expects to dodge the bullet this year. Revenues from the July 11-14 show in Las Vegas should be "what we budgeted for," he adds, "although you don't know until it's over." The association is counting on heavy on-site registration, 35% of 92 attendees.

Dues aren't seen as a major new source of income, unlike VSDA's growth years. "There are not a lot of new players coming into the fold anymore," says Burnett. He spearheaded an increase in fees that raises the cost to the biggest chains to \$2,500, but, accounting for membership dropouts, "I've budgeted dues to be flat."

VSDA has converted 40% of those video dealers who took advantage of last summer's \$40 membership discount. But the offer, compared with 70% renewal rates for the average trade organization.

MIDEM TO HOLD MULTIMEDIA CONFAB

(Continued from page 5)

together traditional publishers and rights holders from the worlds of film, television, video, music, and more to hammer out new relationships and explore new potential offered by these uneasy partnerships.

"We will put all the actors of the different segments of this new medium together and let them discover themselves," Roy says. "Those different sectors are not talking to each other. We don't really know each other yet, and MILLA will be first and foremost a conference for them to discover what they intend to do, what they have to do, and maybe, if they start to work together on co-productions between music, films, television, and the like."

In addition to the exhibition, MILLA also will feature seminars on subjects including trends in the marketplace, the future of the technology, copyrights, financing, and global distribution.

"We are just at the beginning of a new market," Roy says, "and that brings a lot of opportunity—and challenges. MILLA itself was a great challenge to me. It is not easy to create a conference in an international way when the market is just starting, and in fact nobody knows exactly where it is going."

"Within the market itself," he adds, "there are a lot of challenges to be met. But such a meeting as MILLA is a great answer to those questions just by the fact that the key players

concerned in its development are brought together."

Next year's MIDEM conference will follow shortly after MILLA, running Jan. 30-Feb. 3 in Cannes.

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THE AXIOM SAGA: THE ALTERNATIVE TO ALTERNATIVES (Continued from page 1)

what likely would be a lucrative path, Laswell—who emerged in the early '80s as part of the then no wave band Material—decided to follow his own music, which ultimately led to the inception of Axiom Records, a genre-busting label under the Island Records umbrella that has enjoyed great artistic, if not commercial, success.

Since its creation in early 1990, Axiom has put out an impressive body of work that covers a wide range of different and disparate musical territories, often integrated on the same album.

Among the albums that have been put out by Axiom are Sonny Sharrock's "Ask The Ages," Ginger Baker's "Middle Passage," Henry Threadgill's "Too Much Sugar For A Dime," the Master Musicians Of Jajouka's "Apocalypse Across The Sky," and Praxix' "Transmutation."

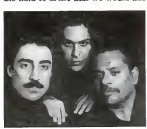
Although Laswell and those who work with him strive to create music that has no boundaries and despite attempts by any who would try to categorize the label's music, Axiom's 18-title catalog can be divided into three broad types of albums: traditional world music; experimental jazz; and what seems to be the heart of the label, anarchistic music that combines and mutates traditional world music, jazz, hip-hop, funk, industrial to wave noise, and more into a sonic maelstrom of sounds.

For his part, Laswell declines to describe the music on the Axiom label. But guitarist Nicky Skopelitis, who has released "Ekstasis" for the label and serves as Laswell's aide-camp on most Axiom projects as well as playing on them, says, "What's being put out by the Axiom of Bill Laswell and his overwhelming effort—is the only existing catalog of recordings that defies genre, formula, and obsolescence. Axiom's greatest asset as a label is its pure concern for creativity, innovation, and quality."

Indeed, Matt Stringer, Island's senior VP of marketing/GM, describes Axiom's music as "brilliant quality recordings from master musicians. We view Axiom albums as modern classic recordings."

Despite critical acclaim Axiom has received, not many would describe the label's recordings as commercial hits. According to Stringer, most Axiom albums have sold between a low end, of 12,000 units, up to 75,000 units. Nonetheless, Island founder Chris Blackwell says he is convinced the label is key.

"I believe very much that Axiom is adding to the overall reputation of Island," Blackwell says. "It adds to the integrity of the label, and it gives the sense of an artist that we would like to have."



Axiom's 18-title catalog offers traditional world music, experimental jazz, and anarchistic releases that combine and mutate various music genres. Clockwise from top right are artists as, from left, Simon Shaheen, Nicky Skopelitis, and Sonny Sharrock.

Among Axiom's critically acclaimed releases is "Apocalypse Across The Sky," by the Master Musicians Of Jajouka, shown above.

to sign."

Moreover, over time Island will recoup its investment in Axiom, since the albums will have a long selling life, according to Blackwell and Stringer. "These are records that will not be in demand for decades, but for centuries," Stringer says.

ESOTERIC HISTORY

Island has a "history" of working with esoteric music, according to Blackwell, who adds, "PolyGram Music CEO Alain Levy has been very supportive of me on projects like Axiom."

That attitude appears to be unique for a major label. Terry Currier, a co-owner of Music Millennium, an independent record store in Portland, Ore., that specializes in world, jazz, and other alternative music, says, "There really isn't another major label like Axiom. It really stands out."

In 1980, Laswell first approached Blackwell, who knew him from producing Sky & Robbie albums, about the possibility of Axiom when a similar creative arrangement with New York-based Celluloid label was winding down. He found Blackwell receptive and Axiom was born as a joint venture between Laswell and Island, with Laswell/producer maintaining total creative control over what projects to record for the label.

During the Celluloid years, he already had begun his experiments in non-western music, including the traditional African music of Toure Kunda and Manu Dibango, as well as stretching and mutating genres through Last Exit, Material, and Foday Musa Susso's Mandingo.

"Back then," Laswell remembers, "it was the beginning of rap and hip hop, and I incorporated that and other musical elements such as drum machines [with non-western music] and at that time I received a lot of criticism. It turned out that many others have since blended different music in the same manner."

"I apologize," he quips, referring to the imitators he has unleashed. Laswell says Axiom works well because of the Island CEO, "Blackwell has put out very adventurous music before," he points out. "He doesn't need the need to police every detail, which is generally the problem with record companies."

AXIOM AS AN IMAGE

In forming the label, someone suggested the name Axiom to Laswell. "I first heard the name Axiom as an image," he explains. "It has the letter I, it has 'om,' it begins with the first

letter of the alphabet, and it has X. I had no choice but to accept it as the name of the label."

The first projects released by Axiom in 1990 were Mandingo's "New World Power," Simon Shaheen's "The Music Of Mohammed Abdel Wahab," and Baker's "Middle Passage."

The Shaheen album, a tribute to one of the most influential Arab musicians, is an example of the traditional music recorded by Laswell. Other Axiom albums that could fall into the category are Shankar's "Soul Searcher," an album of Indian classical music, and Talip Oskan's "Turkish Sax Music."

In addition, Laswell's thrust into traditional music led him to travel into the field with a 12-track recorder to capture the Master Musicians Of Jajouka, Gnawa Music Of Marrakech, as well as to Gambian to record Mandinka and Fulani Music.

Another side of Axiom is Laswell's work at helping avant-garde musicians realize their ideas and capture them for posterity in the studio. So far, he has produced Ronald Shannon Jackson's "Red Warrior," Jonas Hellborg's "The Word," and Threadgill's "Too Much Sugar For A Dime" for Axiom.

(Laswell also continues to selectively produce music for others when his schedule permits, including albums for the Batons, Rondo, Lymba, Maceo, Iggy Pop, the Buzzards, Yellowman, and Ryuchi Sakamoto.)

Finally, drawing from the jazz and world genres, Laswell fuses those types of music with other genres into musical mutations. Among the albums that feature "mutated" music are the Baker, Mandingo and Skopelitis titles, Material's "Third World," Bahia Black's "Ritual Beating System," and Praxix' "Transmutation."

COMMUNITY OF MUSICIANS

In order to accomplish those albums, Laswell brings musicians together from many different worlds, styles, and genres and consequently has a community of musicians that now are affiliated with his work.

"The formation of that community of musicians goes back some 15 years now, when Laswell started bringing legends out of the woodworks to work with," says Peter Wetherbee, Axiom label manager. For instance, Laswell traveled to Italy to recruit Baker out of retirement on his olive farm. Since then, he has produced two Baker albums, as he has for Sharrock, a visionary guitarist who came to the forefront in the mid-'60s through free

jazz recordings made with Pharoah Sanders. In fact, Sharrock's last album, "Ask The Ages," reunites Baker with Sanders and drummer Elvin Jones.

Other jazz musicians often found on Laswell productions are Threadgill, Ronald Shannon Jackson, Wayne Shorter, Jonas Hellborg, and Herbie Hancock. It was on Hancock's "Sound System," recorded in 1984, that Laswell first used two African musicians, Suso and Aiyb Dieng, who have since become fixtures on Laswell's recordings.

Laswell's fascination with music by Parliament-Funkadelic and James Brown led him to look up such esoteric funk-masters as Bootsy Collins (Bernie Worrell, Gary "Madness" Cooper, Maceo Parker, Blackwell and the Ohio Players' Sugarfoot, as well as Sky & Robbie).

Meanwhile, musicians continue to come aboard. The Praxix album featured the up-side-down guitar virtuosity of "Buckethead," whom Laswell has just produced for Axiom to be released by Columbia Records, while the Skopelitis project brought Jah Wobble, Can's Jaki Liebeck and the Meter's Joseph "Ziggy" Modeliste into the fold. An upcoming funk project will feature Buddy Miles and Billy Cox, who both were in the Band Of Gypsies with Jimi Hendrix.

Laswell says that the Axiom albums are interconnected, not only with each other, but with other efforts he has made. "Axiom is a community of musicians," he says. "It's a flow, and I have tapped into it; it comes from areas where I have been and it is continuous."

Wetherbee further explains, "Everything is interrelated, whether you can see it or not." In order to embellish that point, Axiom has released two compilation albums—"Illuminations" and "Manifestation"—each containing selections from the catalog.

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UPCOMING RELEASES

In addition to "Manifestation," other Axiom albums released this year include the Threadgill and Skopelitis projects. Music Millennium's Carrier terms the albums "two of the finest records that have come out this year. The Threadgill record is masterful, though it's a little more esoteric. The Skopelitis album is brilliant. It could be a strong seller because it has a more widespread appeal, thanks to the elements of worldbeat, jazz, and dub reggae that it incorporates."

Axiom likely will release three more projects before the year is out, including new albums from Material called "Hallelucation Empire." In ad-

dition, in October Axiom will release a future project that features George Clinton, Billy Bass Nelson, Miles, Cox, McKnight, Sugarfoot, and the last tracks recorded by Eddie Hazel, the former F-Funk guitarist who died in December.

Another album coming out this year is from Umar Bin Hassan, of the seminal Last Poets, which, some contend, was the first rap act appearing back in the late '60s and early '70s. Early next year, Axiom will release an album called "China Blues," which will feature the vocalist Liu Sola. And somewhere down the line, Laswell plans to travel to Nigeria with Ornette Coleman to record the saxophonist with native musicians.

What there will be a permanent thread running through Axiom's music, the albums nonetheless cover a wide range of ground-breaking music, which means that marketing the label's albums presents a challenge for the PolyGram team.

David Yeskel, senior national director for sales at PolyGram Music Group, says, "Whatever Bill Laswell gives us, you can be sure it is something that we never heard before. As such, it presents us with a unique challenge. We have to get it into the marketplace, into the stores that can sell it."

Since Axiom is so different from the other labels operating under the PolyGram umbrella, the first marketing moves that label manager Wetherbee says he makes is to educate the staff of PLG and PolyGram Group Distribution.

While education is required, Curt Eddy, VP of field marketing, says that this year Axiom is in the PGD portfolio. "Our brand is not at all tied to all types of music and they truly are music aficionados. Axiom music plays to the heart of the music fan."

But in bringing Axiom to the marketplace, it is hard to find a specific niche for the label, adds PLG product manager Andrew Kronfeld. "Because of that, each Axiom album must be taken on a case-by-case basis. There is no marketing formula that you can pigeonhole the albums into."

Island's Stringer sees that as an opportunity, not a problem. "Axiom presents a chance for us to stretch ourselves in a marketing standpoint," he says. "Some albums go to certain ethnic communities, others appeal to certain music aficionados. We have a good database of different ethnic groups. For example, Simon Shaheen's album obviously was just sold into specific ethnic communities. We have elements of worldbeat, jazz, and dub reggae that it incorporates. We can tailor a marketing plan for that traditional recording. Or with Nicky Skopelitis' album, we know how to reach his specific music fans."

In addition, Stringer notes that "beside the artistry and the pleasurable experience of listening to Axiom albums, there is a lot of education on these records."

Consequently, a significant marketing endeavor undertaken on behalf of the Axiom albums is appreciated by the label's management.

However, the overriding marketing strategy is to present Axiom as a brand name, according to Stringer. "We have already said and allows us to create saying it," he says. "We feel very competent that each release substitutes the image of the label and what we have already said and allows us to continue saying it."

EMI Label Honchos Take To The Streets To Meet Retailers

LOS ANGELES—The presidents of EMI Music's affiliated labels have begun a series of meetings with the heads of various major retail chains, according to EMI Music president/CEO Jim Fiffeld.

"We're starting a series of customer reviews, not with sales people but with myself and the presidents of the labels and [CEMA president] Russ Back talking to the major retailers about the ways in which we can change the way we do business," says Fiffeld.

A meeting with The Musicland Group was held June 2 and other meetings are planned for later this month, according to a spokesperson, who adds EMI Music plans similar meetings with all the major retailers and rackjobbers in North America.

"With SoundScan, this business

has gone from a push business to a pull business," Fiffeld says. "The mystery is gone. We know where we stand, so we need to change the ways in which we merchandise our product."

Fiffeld says that he would like to discuss advance ordering practices on product and instituting a discount that would run over a period of time, so retailers will not have to order too much product upfront. "The whole thing is about getting a dialog started with the customer," he says. "Let's become more of a partner. Let's get rid of 15% returns."

Among other topics to be discussed, Fiffeld says, are catalog, new artist development, co-op money, used CDs, and event marketing.

CRAIG ROSEN

BIG BLITZ BACKS BARBRA'S 'BACK TO BROADWAY' (Continued from page 1)

hundreds millions into consumers' hands as it prepares a marketing blitz to reach the June 29 release of her follow-up to the 1985 multipatinum title "The Broadway Album." "Back To Broadway" is Streisand's first album since she signed a reported \$60 million recording and film deal with Sony in late 1992 (Billboard, Dec. 28). The new album is one of six she is to make under the arrangement.

WORLD TOUR POSSIBLE

The label's soaring expectations for the album's success have further buttressed later this year by the start of the first-ever worldwide tour by the artist, who has made only a few live appearances in the U.S. since she reached superstar status in the early '60s.

Asked about the tour, also mentioned in the aftermath of her Sony deal, Marty Erlichman, her long-time manager, says he is "not even talking about it now. We're not in recent days than in the past. We're not committed yet to whether she will or she won't. But it's still a possibility it can happen this year." Erlichman even hints at a concert repertoire approach, one that won't be pegged totally to the new Broadway album or any other specific projects. "The tour would likely [take in] the old, today, and tomorrow."

Perhaps on a more solid footing at this point is a projected TV special by Streisand this year. Projects like Erlichman notes, are not part of the Sony deal since Streisand owns such rights through her own company, Barwood. She has no exclusive network deal.

As for a sequel to "The Broadway Album," intentions were to market one in a much narrower time frame after its release. "We attempted to do it [several] years ago," says Erlichman, "but what we didn't have was the excitement of the first album."

Between the two Broadway sets, Streisand's new album releases included a studio set in 1988, "Till I Loved You," a greatest-hits collection in 1989, and a Christmas album in 1990. In 1991 Columbia released an acclaimed four-CD, 94-track retrospective, "Just For The Record," a platinum seller, later followed by a box set of highlights, now on package. Columbia counts the new release as her 50th album, including three albums—the Broadway cast album of "Fanny Hill" and two soundtracks—that were released by other labels.

Columbia Records president Don Lenner, an unabashed fan of Streisand, says her latest effort, a part of "our unprecedented three-decade relationship," once more provides "a vital and contemporary link with our tradition. You just have to trust her musical insight and instincts, and realize that whoever material she decides to sing, she'll stamp it and define it for all time."

Like its predecessor, "Back To Broadway" draws from the past and present in terms of Broadway songwriting talent. Contemporary Broadway skills are represented by Stephen Sondheim and Andrew Lloyd Webber, who also teamed Streisand, David Foster, and Nigel Wright, produced the 13-track set. Streisand sings two new songs, "As If We Never Said Goodbye" and "Love," from Lloyd Webber's upcoming musical, "Sunset Boulevard," based on the classic film. The album also features Streisand sing-

ing duets with Michael Crawford and Johnny Mathis. To be released as a MiniDisc, the album will be Streisand's seventh release in the new Sony-developed configuration. Although a decision has not been finalized, the likely first single—to be released simultaneously with the album—is "Children Will Listen," a Sondheim song from "Into The Woods." Streisand sang the piece during the festivities surrounding the inauguration of President Clinton last January.

At a listening party hosted by Columbia May 14 at the Eugene O'Neill Theatre in New York—attended by some 1,200 trade and press figures—Streisand commented, "These songs are where my roots are on the Broadway stage. Songs which, like scenes, grow out of a time, a place, a character. They are songs of quality that endure from generation to generation."

"The last time I stood in front of a curtain in a Broadway theater was Dec. 26, 1965... the closing night of 'Fanny Hill.' Standing in the wings tonight brought back fond memories of that show as well as a reinforcement as to why I continue to sing songs, written for the piece during its stage."

CAMPAIN SPECIFICS

"Back To Broadway" will be supported with a marketing strategy that includes national cable TV, local broadcast TV, and radio buys. National print ads will run continu-

ously from June through January. Two flights of cable TV will be scheduled, the first to run starting June 29; the second wave will run in the fall, including VH1, E! Entertainment Television, Arts & Entertainment, CNN, TNT, and Lifetime.

Similarly, two flights of local broadcast TV advertising are planned in New York, Los Angeles, Chicago, Philadelphia, San Francisco, and Boston.

A comprehensive ad print campaign in daily papers and monthly magazines is scheduled to kick off Sunday (6) in the Tony Awards issue of Playbill and run the gamut of print outlets through Jan. 26. Radio ads will begin in eight key cities across the country on what the label calls "contemporary classical" radio.

In New York bus-stop shelters, posters will be placed in high traffic areas from July 15-Aug. 15.

A major point-of-purchase campaign also is in the works. A number of posters and display pieces are being produced to provide materials for all display situations such as standup, counter display, artist poster, advance streamer, and flats. The centerpiece is a lifelike standup of Streisand featuring a portrait by photographer Matthew Rolston.

As for future Streisand albums as manager Erlichman says the artist is planning a pop album of new material as her next project. "But I'm sure at some point there will be a third Broadway album."

BEYOND THE BETS

by Geoff Mayfield

BUSY TOP 10: Janet Jackson holds the top spot on the Billboard 200, but she has excitement on that chart is the arrival of three top-10 debuts, with Rod Stewart at No. 2, Anthrax at No. 7, and Donald Fagen at No. 10, career-high entrances for each of those acts (see Chart Beat, page 89). It is displacement caused by the high debuts that causes Spin Doctors (No. 5) and Dr. Dre (No. 6) to move backward, despite seeing sales gains large enough to merit bumps.

HOW WILL THESE THREE fare in the weeks to come? Anthrax, like other hard-rock acts that have made high debuts, probably will see sales erosion over time. That happens after so many excited fans turn out on street dates, it is hard for such acts to maintain the first week's sales pace—as illustrated this week by Kiss (No. 52). Fagen is hard to call. On one hand, Steely Dan fans have been thirsty for a taste of his music for more than a decade. But the Fagen-New York Rock & Soul Review failed to make the big chart. Stewart's new set, meanwhile, smells like one that will hang on top for a long run. The adult consumers who are attracted to this sort of fare can keep an album high on the hop for months, as proved by the 38 weeks that Eric Clapton's "Unplugged" spent in the top 10. And, the 28% sales decline shown by Stewart's "Vagabond Heart" (No. 162) seems to indicate his fans were eager for the new one.

UP, BUT DOWN: The three top-10 debuts have a big field of 14 new entries, and thank heaven for the fresh troops. Volume of sales on The Billboard 200 25% below last week's volume, but it is not the decline in units posted by the chart's new titles, sales would have fallen by roughly 9%. The drop, however, is not alarming because the Memorial Day weekend is not typically a great one for sales. Three-day weekends in the winter, like February's Presidents' Day holiday, encourage shopping. But unless a lot of the U.S. gets socked with rain, consumers are more interested in picnics than malls during the warm-season three-day weekends.

SHE STILL REIGNS: Wither Janet Jackson? Well, those who say the queen is half empty will neither be surprised nor shocked by a 32% drop. Those who say the queen is half full will point out that she leads the No. 2 album by more than a 2-to-1 margin. In truth, the soft Memorial Day sales pattern makes it difficult to gauge the significance of this week's sales erosion. And, it seems more than safe to predict that with no apparent challenge rising in the wings, she'll hold on to top spot on The Billboard 200 and Top R&B Albums for at least the next three weeks, possibly longer.

THIS WEEK MARKS the debut of new chart features on The Billboard 200, Top R&B Albums, and Top Country Albums (see story, page 89). At the time our department formulated the Greatest Gainer and Fastest Riser awards, Brett Atwood and I analyzed nine weeks of charts, and found that in most weeks, the title with Top 20 Sales Mover on The Billboard 200 would have won Greatest Gainer—which indicates that the chart's largest movers also found that they were only eight weeks away from a single title that would have had both the largest unit gain and the largest percentage gain. So, what happens this week? Instrumental art Yanni, in the week he scores 64-47, scores Greatest Gainer while also garnering the biggest percentage hike, at 37%. Go figure. In weeks when one title has both the large sales percentage gain and the fastest riser goes to the title with the second-largest percentage gain, which is the case this week, as Soul Asylum (No. 61) edges out Inner Circle (No. 90) 31% to 30%.

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UPCOMING IN BILLBOARD

A glance ahead at Billboard Specials

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ISSUE DATE: JULY 3
AD CLOSE: JUNE 8

VIDEO MAN OF THE YEAR/

PRE VSDA

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15

REGGAE

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15

VSDA SUPERSECTION

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

TAPE DUPLICATION

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

POPULAR UPRISINGS

ISSUE DATE: JULY 24
AD CLOSE: JUNE 29

INTERACTIVE MEDIA

ISSUE DATE: AUGUST 7
AD CLOSE: JULY 13

AUDIO BOOKS

ISSUE DATE: AUGUST 14
AD CLOSE: JULY 20

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28
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The Billboard Bulletin

EDITED BY IRV LIGHTMAN

PARAMOUNT/PHILIPS DETAIL CD-TIE

As expected, the Consumer Electronics Show in Chicago made it official that Paramount Pictures will provide the first movies this fall for Philips' CD-I system. The multiyear deal, which includes catalog and new releases, will kick off with the release of 10 titles simultaneous with the launching of Philips' full-motion video extension cartridge. While specific titles were not revealed, a press conference demonstration featured scenes from "Top Gun," "Apocalypse Now," and "Beverly Hills Cop." A total of 50 sell-through titles likely below \$25 are due on 5-inch disc within the first two years of the deal, according to Paramount Home Video executive VP Eric Doctorow. Philips Interactive Media senior VP Emiel Petrone added that the titles will be released day and date with their video counterparts.

BROWNS BREAKING NO MUSIC MAKING

Its long last ground will be broken Monday (7) in Cleveland on the Rock and Roll Hall of Fame building, but the "major concert" that was expected to follow the ceremony has been declared a no go. According to hall director K. Michael Benz, the organizers could not put together a "representative mix" of performers in time for the ceremony. The noon ritual is expected to attract music business and Cleveland civic leaders, as well as hall architect I.M. Pei.

2 LABELS BACK TOWNSHEND ALBUMS

RCA Victor and Atlantic Records are two competing labels with someone in common who, in rare timing, they'll be jointly promoting: Pete Townshend. For RCA Victor, it's the Broadway cast album of his classic work, "The Who's Tommy," due July 13. Two days later, Atlantic releases a new Townshend album/stage work, "PsychoDerelict." The sales and promotional teaming is being coordinated by RCA Victor sales VP Steve Levine. BMG Distribution senior VP Rick Bleiweiss, and Atlantic senior director of sales Mike Carden.

CAROLCO MAY SELL STAKE IN LIVE

Carolco Pictures Inc., the still-beleaguered movie producer—despite its current box-office hit "Cliffhanger"—has proposed a financial restructuring that includes selling its 51.7% stake in LIVE Entertainment Inc., the Van Nuys, Calif.-based home video supplier and music retailer, to Carolco's three strategic investors—Pioneer LDCA Inc., Le Studio Canal+, and RCS Video International Services B.V. Carolco's latest crisis arose after it missed interest payments on debt and a \$3 million payment to Hollywood's talent unions. If creditors object to the restructuring, Carolco says it "will be unable to continue to operate as a going concern."

BLOCKBUSTER IN FRANCE

Blockbuster is said to be close to its long-rumored move into France through a deal with the country's oldest movie maker, Gaumont. The tie-in could involve opening 200 video rental outlets nationwide.

SONY IN SCANDINAVIA

Sony Music has put its chain of four Scandinavian record stores on the market. Currently run by Sony's Swedish subsidiary, Skivakademien, the chain includes Norway and Sweden's largest record stores, located in Oslo and Stockholm. Virgin Retail previously has expressed interest in both cities but has been unable to find the right site.

BMG KIDZ/RINCON END TIES

BMG Kidz and Rincon Recordings have dissolved their joint venture partnership, Rincon Children's Entertainment. The two have divided the label's properties: Tormentor Publishing, keeping the licenses for Barbie/Barbie Cassette, Teddy Ruxpin, Rodanthe Publishing, Monster In My Pocket, Rincon Lullaby Series, Tormentor Publishing, and Fiona Bentley. BMG retains the licenses for Rabbit Ears, Ode 2 Kids, EVA, North American Entertainment, and Astor Music and Band and Band named comment, while Rincon representatives could not be reached.

Charts Proclaim Scot Duo's Comeback

AT LONG LAST, the Proclaimers debut on the Hot 100. Identical twins Craig and Charlie Reid tell their British chart debut to be November 1987, with "Letter From America," a No. 3 hit in the U.K. "I'm Gonna Be (500 Miles)" was the duo's third U.K. chart single, peaking at No. 11 in the summer of '88. "I'm Gonna Be" enters at No. 50, thanks to its inclusion in the soundtrack of "Benny And Joon." No. 49 with a bullet on The Billboard 200. Mary Stuart Masterson, who stars as Joon, suggested the song by the Scottish duo for the film. The 30-year-old brothers also are on The Billboard 200 with "Sunshine On Leith," an album that peaked at No. 125 in 1989. The Chrissalis disc rises 29 places this week to No. 139, and should soon surpass its original peak position.

"I'm Gonna Be" also marks a return to the Hot 100 for producer Pete Winfield, best known in the U.S. for actually being No. 18 with a bullet with "Eighteen With A Bullet" in 1975. Time will tell if "I'm Gonna Be" is this year's "Unchained Melody," the Righteous Brothers song that had a second life thanks to "Ghost."

HAVE I TOLD YOU: "Lately," a song that peaked at No. 64 for Steve Wonder in 1981, is back on the Hot 100. Jodeci has covered it, and it's this week's Hot Shot Debut, entering at No. 44 and besting the original version in its first chart week. Wonder's single fared better on the Hot R&B Singles chart, reaching No. 29. But Jodeci has topped Wonder there as well, pole-vaulting from No. 46 to No. 13. Jodeci would have to take "Lately" into the top three of the Hot 100 to have the most successful cover of a Steve Wonder chart single. Right now that honor belongs to Bill

Cosby, who remade "Uptight (Everything's Alright)" into "Little Ole Man," a No. 4 hit in 1967. In second place is Peter Frampton's "I'm A Star," which was re-Sealed, Delivered (I'm Yours)" peaked at No. 18 in 1977.

LET YOUR 'GUARD' DOWN: "The Bodyguard" slips to No. 3 on The Billboard 200. That is the album's lowest position in its 28-week history. The soundtrack of the Whitney Houston/Kevin Costner film has spent 20 weeks at No. 1, six weeks at No. 2, and two weeks at No. 3. It's hardly over for "The Bodyguard"—with the video coming out in July and a new single due from Houston, the album could have a long life ahead.

You can blame the fall of the "Bodyguard" on Rod Stewart, who has his highest debut yet with "Lagunaged... And Scared." Entering at No. 2, it's Stewart's highest-charting album since "Blondes Have More Fun" went to No. 1 in 1978. Stewart has had five albums reach the top two, including the No. 1 album "Every Picture Tells A Story" and the No. 2 albums "Never A Dull Moment," "A Night On The Town," and "Foot Loose & Fancy Free."

Two other albums with the top 10. The hard-rocking Anthrax is back in the top 10. It's the album's previous peak. The No. 24 with "Persistence Of Time" in 1990. Donald Fagen's futuristic "Kamakiri" debuts at No. 10. That's already one place higher than the peak position of his only other solo album, "The Nightfly," No. 11 in 1985. Fagen's Newer 3 Dull Moments have enjoyed three top 10 albums as Steely Dan. "Aja" was its biggest, peaking at No. 13 in 1977. "Pretzel Logic" reached No. 5 in 1974 and "Gaucho" was No. 9 in 1981.

**CHART
BEAT.**

by Fred Bronson

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THE NEEDLE AND THE DAMAGE DONE
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